Kine WEEKLY

BRITAIN and U.S. MARKET

See page 3

Who COULD HAVE TALENT ENOUGH... BEAUTY ENOUGH... PUBLIC ENOUGH... TO REPLACE GREER GARSON AT THE EMPIRE, LEICESTER SQ.... AFTER 5 HUGE "RANDOM HARVEST" WEEKS... WITHOUT THE BOX-OFFICE FEELING THE DIFFERENCE *?*

She's overleaf!

the madcap who maddens *Walter Pidgeon* will make your public mad about her...and M·G·M's "White Cargo"!

She's Hedy 'Tondelayo'

AMARR

HOLD EVERYTHING! ***"RANDOM HARVEST,"*** *although running concurrently during the past 2 weeks with the Dominion and the Metropole, demands a* ***6th WEEK*** *at the Empire—surpassing "Miniver" records! So* ***"WHITE CARGO"*** *opens at the Regal, Marble Arch, tomorrow (Friday). Congratulations, Regal!*

Kinematograph WEEKLY

No. 1,871. Thursday, February 25, 1943. Vol. 312

THE LIGHTNING WAR NEWS SERVICE
BRITISH Paramount NEWS

ANGLO-AMERICAN RECIPROCITY

Del Giudice's Plan

OUR PRODUCERS TO SATISFY U.S. FIRMS' QUOTA

A SCHEME for the better distribution of British product in America based on the revised Quota conditions has been placed before major American producing interests.

The author, F. Del Giudice, managing director of Two Cities Films, suggests that British producers should relieve U.S. concerns of their quota responsibilities in return for a reciprocal distribution of British features in America.

The arrangement would involve the satisfaction of the negative costs of the films concerned and the provision, where necessary, of script, actor and technical assistance to the British producers.

An attempt to secure a fuller measure of reciprocity in the distribution of British films in America is set out in a scheme sponsored by F. Del Giudice, managing director of Two Cities films, by which he hopes it will be possible to implement the provisions of the recent amendment to the renters' quota.

Under the Order in Council issued in November U.S. distributors in Britain only produce one film annually at a minimum cost of £20,000, the remaining monetary obligation under the 1940 amendment being offset by the purchase of American rights of British films.

In a tentative scheme submitted to Morris L. Ernst, famous New York lawyer closely associated with U.S. motion picture interests, F. Del Giudice suggested that the new quota legislation provided an admirable basis for agreement

Continued on page 27

L.C.C. REFUSAL TO ALTER S.O. HOURS

The L.C.C. has intimated to the London and Home Counties branch of the C.E.A. that it is unable to meet its request to alter the hours of Sunday opening in its area as requested by the branch.

The branch's request was that the hours be advanced from 3.30 to 3 p.m., and that the closing hour should also be a half-hour earlier, at 8.30.

The L.C.C. decision brings all kinemas level with West End times, apart from staggering.

Salvage Stewards' Badges

The Ministry of Supply having suggested that salvage stewards be appointed in all kinemas, whose duty it would be to see that salvage was properly collected and transferred to the proper quarters, and that a badge be issued to each of the persons appointed to this position, the C.E.A. advise that these may now be applied for in due course.

Will exhibitors and managers please apply to the C.E.A. head office, 127, Wardour Street, London, W.1, giving the name and address of the person who will be the holder of the badge. Applications should be made at once.

The Archbishop of Canterbury will, it is hoped, preside at the annual meeting of the Christian Cinema Council and Religious Film Society on March 18, at 3 p.m., in Kingsway Hall, London, W.1.

"Wings for Victory"

TRADE'S GREAT EFFORT

Towards the pledge to the Lord Mayor of London of a target of £5,000,000 the Film Industry's "Wings for Victory" Committee has so far received promises of £1,350,000.

The Committee, formed by J. Arthur Rank, at the Lord Mayor's invitation, is determined that this, the first occasion on which the Industry has been asked to co-operate in such an appeal, will see the promised total realised.

A start was made recently, when the three major circuits—A.B.C., G.-B., and Odeon— each promised a quarter of a million pounds.

A Fair Start

"We have made a fair start," said John Davis, the Secretary of the Industry's Committee to-day, "But we are not yet 'on the target,' and I am looking forward confidently to a first-rate response in the immediate future.

"Among our first and most encouraging replies were large amounts from a few of the leading renting firms and major organisations, but there are many of the leaders who have not yet responded with their promises of support.

"These examples convinced the Committee that with the full support of both companies and executives the promise made to the Lord Mayor would be fulfilled."

Continued on page 5

CLIPPER TRAGEDY

Arthur Lee Missing

Kine. cable from New York.

Arthur Lee, U.S. and Canada film pioneer, missing believed killed Yankee Clipper crash at Lisbon. Was en route London on business and to visit son William in R.C.A.F.

FINDING A RAW STOCK SOLUTION

CONFERENCES which are to take place to-day between representatives of the C.E.A. and the Newsreel Association and between C.E.A. and K.R.S. members may go far to smooth out raw stock rationing difficulties.

Following these there will be further meetings with the Board of Trade.

Answers to questions put to the renters by the Board of Trade were given on Tuesday when K.R.S. representatives met officials at Board of Trade headquarters.

After the meeting the Board issued the following statement.

"At the meeting held at the Board of Trade with film renters, provisional agreement was reached with regard to the machinery to be adopted in connection with the administration of the proposed allocation scheme."

The position at the moment is that although no exact cut has been decided upon by the Board,

Continued on page 12

West Lancs Meeting

At the West Lancs meeting of the C.E.A. on Tuesday, Henry Simpson reported on the film stock discussions with the Board of Trade. These were suggestions for closing theatres and a reduction in playing time.

Discussions were likely to proceed for a month or two.

The Screens' Premier Newsreel

BRITISH MOVIETONE NEWS

STUDIO BONUS AGREEMENT

Under the agreement reached between the British Film Producers' Association and the Association of Cine-Technicians on cost-of-living increases, the following benefits accrue:—

A bonus of 22s. 6d. per week as from October 9, 1942, based upon the cost-of-living index figure for October, 1942, of 200, to apply to all employees of 21 years and over whose normal salaries are less than £17 10s. per week, and 6d. additional for every point rise above the index of 200. A reduction of 6d. per point when a fall takes place.

Employees under 21 to benefit on the basis of two-thirds of the rate in force.

Bonuses to be paid weekly, but where a week's work is not complete, calculations on the basis of one-sixth of the weekly amount per day to be made.

Conciliation machinery to be used where agreement cannot be reached.

KINEMATOGRAPH WEEKLY

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IDEAS FOR ECONOMY

OUR duty to save every foot of celluloid has now been recognised by the man in the provinces; the exhibitor who is in immediate contact with the public has considered the problem, and in a good many areas he has put forward his views.

At present it is perhaps expecting too much if we ask for practical and practicable suggestions which will give the Board of Trade its 25 per cent. economy and at the same time maintain the service we have taught the picturegoer to expect. We have, however, set the right men worrying over it, and we may reasonably expect that we shall waste no time in the examination of pretty but useless theories.

It is significant that the cry goes back to the newsreels time after time. Not that there is any solution to be seen in that direction yet, but most people were genuinely surprised when they realised the very considerable percentage of our raw stock which this branch uses, and automatically look there for an opportunity of saving some of it. At the same time they acknowledge the vital national service rendered, and this, plus its ephemeral nature, means that the yardstick used for film as a whole will hardly apply.

Nobody, naturally, is anxious to curtail the hours of opening, and unless all our claims to be the first and most important medium of public entertainment are unjustified, we must regard a definite reduction of screen time as a last resort.

Whatever means are adopted to comply with an Order—which although presented with unusual politeness is still an Order—we know in advance that it will hurt someone. The whole complicated set of arguments is in action at the moment, but out of the confused suggestions of to-day a few clear-cut proposals which will emerge to-morrow will at least be manageable material for treatment.

Long Shots

FIELD-MARSHAL VISCOUNT GORT, V.C., was the recipient of the Arnold Bax musical score of "Malta, G.C." at a pleasant little ceremony at the Ministry of Information last Friday, and responded gracefully. Oliver Stanley spoke after the picture's showing, and three ex-Governors of Malta, besides Sir Ian Hamilton, were among an impressive and appreciative audience of Service high-ups.

THIS year's C.E.A. annual meeting innovation, the Presidential reception and *thé dansant* at the Grosvenor House Hotel, looks like being a very popular affair. Already a large number of applications have reached the C.E.A. General Secretary who, however, points out that there is a limit to the numbers who can be provided for and that early application for remaining tickets (price ten shillings) is advisable.

LORD RIVERDALE and many R.A.F. staff officers will be there for the presentation of the address of gratitude to the C.E.A. for its fine R.A.F. Benevolent effort will be made then. The reception will be open to ladies, for how can dancing be gracefully indulged in without them? There is, however, the comfort that those members who cannot persuade a lady to accompany them have the solace of the bar from 5.30 onwards.

ONE of the most satisfactory features of the long negotiations between the producers and the studio workers' unions is the friendly atmosphere which characterised the last sessions, when the parties to the discussions had a real appreciation of each other. Tom O'Brien's tribute to the character of G. W. Parish as representative of the B.F.P.A. was a testimonial of which any man might well be proud.

ALTHOUGH, says O'Brien, tempers were lost, on occasions, Mr. Parish had certainly shown them a remarkable example of patience, tolerance and impartiality, and the successful conclusion of negotiations was entirely due to his influence and support. G. W. P., on his side, said he was under a personal debt to all the members of the Labour Sub-committee for their very loyal and most efficient collaboration. Complete elimination of any feeling of mistrust had been effected, and that alone was ample reward.

IN these later days when "liaison officers" are everywhere, the fact that Tommy France holds a similar position linking up the C.E.A. and C.T.B.F. is never allowed to be forgotten by the holder of the office. "When ever I walk into a gathering of the Trade," he told me this week, "people put their hands into their pockets and say 'how much?'"

TOMMY has got a special "how much?" stunt on just now, which is being operated as the result of a gift to the C.T.B.F. by Bert Elton, of Nottingham, of a hundred Havana cigars—Las Partegas No. 6, whatever that means to plutocrats—seven and a half inches long, and of stately girth, and these Tommy is dangling in a tantalising manner before a cigar-loving group of film men.

COVETOUSNESS is a sin, and Thomas France is willing to give secular absolution to those who indulge in it, if the guilty one will send him ten shillings or multiples of ten shillings. If the penitents "part up" as he hopes, Tommy will rid himself of the cause of the temptation, and some cigar-addict somewhere will ruin his digestion or attain Elysium as he offers up his burnt sacrifice for his fellow-coveters. Is that somebody you?

A FURTHER suggestion which has been made is that the recipient of the casket shall smoke them in public, and that supporters of the C.T.B.F. shall allow themselves to be smoked to at the rate of sixpence a sniff. That's not dear when one realises that £100 has already been bid for the 100 cigars which are the subject of debate.

THE poisonous drivel disseminated by John Amery over the Berlin radio in English, pathetically ineffective to British listeners as it is, reminds me of this young renegade's hectic past. His financial rackets in the film Industry made little headway, but in avoiding a return to this country (and his creditors) he must be conceded some instinct of discretion.

IT is some years since I first encountered Amery as an assistant on "Madame Guillotine," but my unfavourable impression was pretty generally shared at the time. To-day, his use by Goebbels is a striking illustration of the straits to which Nazi propaganda is reduced.

ONE of the outstanding articles in the KINE. New Year issue was a contribution by Michael Balcon complaining of the inadequate return from distribution of worth-while British pictures in America, which, he contended, did not average more than 15 to 20 per cent. of our production costs. This is a common enough form of complaint by British producers who may possibly be interested in the proposals of Del Giudice.

DURING a recent visit on a special mission to this country of Morris L. Ernst, a famous American copyright attorney, he discussed the subject at some length with Del Giudice, who formulated a plan by which the quota commitments of all American companies might be catered for by British producers if reciprocal distribution could be effected in the States.

I AM told the proposal has been very favourably received in some quarters in America and that there has been a considerable correspondence on the more specific objects of the plan which, obviously, if it is to aid the development of British production, must not be confined to any one company or group of interests.

LAURIE FRIEDMAN, who for 6½ years was with Warner Brothers, shooting on such films as "Flying Fortress," "Eagle This was Paris" and "The Prime Minister," and who, for the past year has been making War Office and Admiralty instructional films, has now been appointed official cameraman for the Royal Netherlands Government. His contract calls upon him to return to Holland after the war to continue working with the Royal Netherlands Government. Laurie is the son of Sydney Friedman, owner of the Kings Theatre, Greenock, and well known in the Trade.

WHEN "The Great Mr. Handel" was shown at the Ritz, Chelmsford, Manager Francis Minde invited several of the local clergy to a pre-view of "The Great Mr. Handel." One parson replied: "Sorry, but I only go to see Dorothy Lamour."

CANADA has taken "The Day Will Dawn" (which it calls "The Avengers") completely to its heart, to judge from news just received. The par runs: "From the Atlantic coast to the Pacific, 'The Avengers' are on the march—at the box-office. Now in its second week at Toronto, 'The Avengers' is proving to be one of the best money-makers brought over from the British studios in many a moon, and the critics have awarded this Paul Soskin production the four star high rating."

NEXT Sunday morning, at the Regal, Marble Arch, a new Russian film, entitled "Russian Guerrillas," will be shown by the Military Mission, the Military Attaché and the Film Agency of the Soviet. Herbert Marshall, of the Agency, will provide a running commentary in English, and important military officers and diplomats of the United Nations will be present.

ALTHOUGH tickets were strictly limited in number for the C.E.A. Northern Branch Ball in January, it was, as ever, a huge success socially. The useful profit of £206 is announced, which is well up to the average of "unrestricted" events. The C.T.B.F. benefits accordingly.

REGRET that Schubert did not finish his Symphony, or Macaulay his "Armada" will be small by comparison with the sorrow there will be if exhibitor Charlie Chipchase never finishes his "Ode to the Renters." At the February meeting of the Northern branch, it progressed thus far:—

"It was Friday in the 'Dickens,
That day of all the week,
When the renters stinking quick
'uns,
Are 'arf afraid to speak.
And having 'filled' the troupers,
Free-drinking Dunlop lads,
They bid 'Ten quid' for 'supers,
The damned ungrateful cads."

THE STROLLER.

Close-Ups

by

SCREENCOMBER

Story Conference

So Queen Bess comes up against this great splotch of mud and she wants to get to the bowl game where Sir Francis is batting against the Spanish Armadas, so Sir Walter Raleigh ups and throws off his cloak and then the Queen walks over it. Nice bit of old-world courtesy—see.

Queen Elizabeth? Ain't she the dame that rode to Banbury Cross for a White Horse?

Well, we have her find a White Horse at Banbury, and she's so busy knocking back White Horses with this guy Sir Walter McNally, that she's forgotten all abouts the bowl game and Drake looks like losing on account of his gal ain't turned up to see him play and he keeps lookin' and lookin', and instead of a puddle there's the Boulder Dam right up back of the baseball park, and some guys who put their dough on the Spanish Armadas are gonna blow up the dam and flood the park when the Queen and McNally come ridin' up in time to divert the flood water and save Drake a duckin', and when he sees his gal in his corner rootin' for him he goes in for the final battin' and socks the pitcher's pitchin' for six. And then we finish up with the big scene with Dot Lamour in cute football shorts singing "I want you body and soul, 'cause your heart's always my goal."

Critical

IAN COSTER
Is off the critical roster,
Which means
He's telling it to the marines.

Veteran Memories

MY partner, Cecil Court, in conjunction with Selfridge Ulysses Lloyd, better known to his friends as Sel U. Lloyd, were engaged on an early sound film system. They had discovered that, when cut into wafer-like strips, and run through the camera, the disfigurements on pieces of gorgonzola made an excellent sound track.

I remember the experiments well because, no longer being a youngster, I was playing my first character rôle as the Ancient Mariner in "Our Navy," an idea that was afterwards filched by a Noel Howard or Leslie Coward and retitled "In Which We Serve."

Court's sound system was, as usual, ahead of its time unfortunately, for although he had perfected the gorgonzola sound track no one had yet invented a sound projector and there was no method of ascertaining whether his researches were practical.

Brevity

MICHAEL BALCON is to make a filmic version of his letters to the Press. It will be called "Scripts with Stings," and will, of course, be made in serial form.

D. ROSE J. FRIEDMAN

FEWER U.S. FILMS

ROSE SEES CUT OF ONE-THIRD

A cut of a third in the film schedules of leading U.S. companies is anticipated by David Rose, managing director of Paramount Film Service, who returned from America during the week-end.

"All the leading American companies are agreed upon this cut in production," Mr. Rose said, "and this will drastically affect 1942-3 supplies. It will cut out entirely the smaller type of picture, and adjustments will have to be made in distribution and exhibition in America to meet it. It looks like the end of the double-feature programmes which are running in a comparatively few places."

Executives are watching very closely the expenditure of negative in the studios, cutting out a number of re-takes and seriously regarding the extra use of film which Technicolor involves. The print situation, which is the biggest item, will need drastic handling.

Asked regarding films he had seen while abroad, Mr. Rose, who spent some time in Hollywood, declared that "When the Bell Tolls," the Hemingway picture which has cost Paramount a million pounds, is the biggest entertainment he has

Continued on page 12

No Lessening of Quality

Jos Friedman, who returned from America on the same boat as David Rose made the point that the cutting down of film stock in Hollywood studios would probably mean that every effort would be made to ensure pictures reaching a very high standard of technical and entertainment quality.

He had found the Columbia studios humming with activity. There was no question of cutting out the smaller action picture for which there was a big demand in industrial districts in America as here. But the films Columbia had in hand, which he had seen, promised great things. "The More the Merrier," a comedy dealing with housing problems in Washington, "Desperadoes," a Technicolor picture of the "Texas" type; "Destroyer," with E. G. Robinson giving the war at sea from the American angle, and "Commandos Strike at Dawn," which is breaking box-office records in America.

He thought the salary ceiling difficulties would be settled by Congress in an amicable way. and would not seriously hamper production.

SCENARIO INSTITUTE

A Centre to Assist Development of British Production

A PROPOSAL to implement the new quota provisions which permit U.S. distributors to produce one film only at a minimum cost of £20,000, the remaining monetary obligation under the 1940 amendment to be offset by the purchase of the American rights of British films is outlined below. The wider showing of British films, reduction of pressure on our limited studio space, establishment of a library club and a centre which may be utilised by members, and also the institution of an "academy" organisation devoted to the education of talent in the various branches of production are among the main aims.

It is hoped, with the help and collaboration of authors, screen writers, artistes, technicians, etc., that the Institute, upon the board of which are J. Arthur Rank (chairman), John Davis, G. I. Woodham Smith and F. del Giudice, will contribute materially to the development of the British film Industry.

The main purpose of the company is to acquire film rights and to attract the talents of established screen writers and give opportunities to new personalities with talent for screen writing. It is also proposed to create a centre where members can meet and work in a congenial atmosphere; for this purpose premises in Berkeley Street have already been acquired. It is hoped by these and other means to stimulate the creation of worthwhile film stories for the use of producers.

Stories will be acquired for members of the Institute and other sources, and will be placed with the Institute's story library. Such stories will be available for immediate filming and open to film companies all over the world, with a first refusal to British companies who would be prepared to produce them on a scale worthy of the theme.

Procedure would involve the employment of ,*a*) outside "readers" with access to novels before publication, and (*b*) inside "readers"

Continued on page 12

CHESHIRE C.C. AND REVALUATIONS

A report of the Cheshire C.C. Valuation Committee reports that the hearing of the appeal of the Warwick (Tamperley), Ltd., for a reduction of the assessment of the kinema was heard by the Bucklow Area Assessment Committee when the assessment was reduced from £710 gross value to £665 by agreement after all the relevant information required had been produced by the company.

The Valuation Committee has instructed the panel valuer to inspect the undermentioned kinemas and report upon the assessments thereof:—

Tudor, Grange Road, West Kirby; Kingsway, Market Street, Hoylake; Winter Gardens, Alderley Road, Hoylake; Cinema, Neston; King's, Telegraph Road, Heswall.

The Valuation Committee is to engage leading counsel in connection with the valuation appeal on behalf of the Pyramid kinema, Sale.

U.A.-EALING AGREEMENT

Ends with Delivery of "Chetnik"

Negotiations are in progress for the termination of the distribution agreement between United Artistes and Ealing Studios.

According to Arthur Kelly, the basis of the arrangement is the delivery by Ealing of three additional features, of which "Chetnik" will be the last, which, he says, will fulfil U.A.'s quota requirements till 1944.

Meanwhile, according to the KINE.'s New York correspondent, discussions are taking place with a view to linking up with other British producers. If these fail the company may produce its own films in England.

Mr. Kelly also stated that no films were expected by his company from Sir Alexander Korda, who, it was believed, intended to devote his full time to Government film productions.

Continued from page 3

"WINGS FOR VICTORY"

Mr. Davis stressed the scope of the appeal as taking in every aspect of the trade within the London area. The Committee had been much encouraged by the interest of some independent exhibitors and other individuals.

"The fifties, hundreds and five hundreds will help us on the way, just as certainly," commented Mr. Davis in asking for many hundreds of additional individual promises."

London's "Wings for Victory" week will be March 6 to 13, and the Trade Committee point out that any Company or individual may promise to invest in Bonds and National Savings Certificates. Notification to John Davis, at 49, Park Lane, W.1, will mean that the figure is included in the Film Industry's £5,000,000 target.

The area covered by the London week is: the City, all the London Boroughs. Middlesex, and six neighbouring Essex towns, i.e., Barking East Ham, Ilford, Leyton, Walthamstow, West Ham.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., FEB. 25 AND WED., MARCH 3

George Sanders with Gail Patrick in the new 20th-Fox thriller, QUIET, PLEASE, MURDER

Thursday

Over My Dead Body *(20th-Fox)*

Century Theatre. **10.30 a.m. and 2.30. p.m.**

Cast: Milton Berle, Mary Beth Hughes, Reginald Denny, Frank Orth, William Davidson, Wonderful Smith. **Director:** Malcolm St. Clair.

Crazy comedy mingled with exciting murder thrills.

Milton Berle, as a hilarious "Houdini" of "whodunit," gives a few riotous lessons on how not to solve a murder, when he tries to convince his pretty wife, Mary Beth Hughes, that he is a murder expert who knows everything as well as a pretty good writer of detective fiction.

The fun really begins when Berle, badgered by his wife for his laziness and because he is the relaxing kind of man, gets a job and lands himself in a hornet's nest. In order to find a satisfactory ending to a story he's working on he gets paid by a gang of swindlers to have himself arrested as the murderer in a real crime mystery! From then on things move fast for wise-cracking Berle, who finds himself ignominiously locked up in gaol. Indeed, the situation becomes so tense that he is only extricated from his critical position and the fast approaching shadow of the "hot chair" in the nick of time, after a series of side-splitting escapades and hair-raising new mystery twists.

Please, Teacher *(I.F.R)*

G.-B. Theatre. **11 a.m.**

Cast: Bobby Howes, Bertha Belmore, Wylie Watson, Vera Pearce, Rene Ray, Lyn Harding.

On his 30th birthday, Tommy Deacon, who is perpetually broke, receives a letter, left by his aunt, telling him that he will find something to his advantage in the bust of Napoleon in the house which she has bequeathed to him. Unfortunately, he has sold the house, and it has recently been opened as a finishing school for girls. Tommy poses as the brother of Ann Trent, one of the students, and thus gains access to the academy, and Ann promises to help him.

A series of adventures follow, but Tommy manages to wriggle out of his difficulties, recovers his legacy and so marries Ann.

Social Enemy No. 1 *(Anglo-American)*

Cambridge Theatre. **2.30 p.m.**

Cast: Leon Ames, Luana Walters. **Director:** William Nye.

The story by Mary C. Ransome, adapted for the screen by Michel Jacoby, has the locale of an airplane boom town where the influx of soldiers and new workers has created a problem. Road houses have sprung up on the outskirts, and Army authorities are alarmed at the incidence of venereal disease among the men. The local Health Commissioner sees the problem and takes steps. A girl reporter is assigned to investigate the conditions.

A young worker in the defence plant visits a quack doctor and learns he is infected, but is, after treatment, told he is cured. He marries the young sister of the girl reporter and learns that he is not cured but has infected his wife and unborn baby.

Resulting murder and courtroom scenes brings the Health Commissioner the authority he has been fighting for.

Friday

Time to Kill *(20th-Fox)*

Century Theatre. **10.30 a.m. and 2.30 p.m.**

Cast: Lloyd Nolan, Heather Angel, Doris Merrick, Ralph Byrd, Richard Lane, Sheila Bromley, Morris Ankrum. **Director:** Herbert I. Leeds.

A new and exciting mystery featuring again Lloyd Nolan as the debonair, fast-talking private detective Michael Shayne.

In his latest adventure Michael Shayne walks into a veritable nest of trouble when he is hired to trace the theft of a rare and valuable coin, known as the "brasher doubloon," which has been stolen from the collection of a wealthy dowager. Mike's search leads him to three murders and two beautiful girls, Heather Angel and Doris Merrick—much to his delight, of course—and he proves that he's equally at home embracing one or other of the young lovelies as he is at cocking his gun!

Nolan again shows his adroit skill as the dashing detective whose thrilling exploits are richly interspersed with subtle wisecracks and tensely thrilling moments.

Played in high gear for dramatic suspense and excitement, the story climaxes with an ingenious surprise conclusion.

Spellbound *(I.F.R.)*

G.B. Theatre. **11 a.m**

Cast: Derek Farr, Vera Lindsay, Hay Petrie, Felix Aylmer.

A spiritualistic séance shown on the screen constitutes one of the most tense and dramatic sequences in the British picture "Spellbound."

Based on R. Hugh Benson's famous book "The Necromancers," the story tells of a young squire in love with a village girl who dies suddenly. In his embittered mood he is thrown by chance into contact with spiritualistic influences. The results of various séances prey on his mind, and when his beloved is materialised (it is noteworthy there is no attempt to discredit the possibility of such a manifestation) his brain turns.

Only the courageous devotion of the second girl who really loves him restores him to sanity.

Silver Queen *(United Artists)*

Studio One. **11 a.m.**

Cast: George Brent, Priscilla Lane, Bruce Cabot, Lynne Overman, Eugene Pallette, Janet Beecher, Guinn "Big Boy" Williams.

A panic swept the New York Stock Exchange, and with it Steve Adams to failure and death. His clever gambling daughter Coralie makes up her mind to repay all her father's creditors.

She runs off to San Francisco and there begins the amazing gambling career which in a short time makes her one of the most-talked-of women in the country, and wins her the name of "Silver Queen." She is unaware of the great act of generosity, whereby James Kincaid, a professional gambler, had endeavoured to save her father's honour, nor has she any inkling of her fiancé's appalling duplicity.

The unravelling of this plot, Kincaid's devoted love for her, and the final discovery of Forsythe's treachery build the picture up into a first-rate drama of fierce action and deep emotional conflicts.

Kentucky Minstrels *(New Realm)*

Celluloid Theatre. **11 a.m.**

Cast: Douglass Montgomery and Evelyn Venables. **Director:** Joseph Santley.

An interesting and fascinating story of the life of the great composer, Stephen Foster, his connection with the nigger minstrels and his love affairs.

The musical items incorporate many of the old familiar favourites, famous in our parents' childhood and equally popular to-day, such as "O, Susanna," "Old Folks at Home," "Poor Old Joe," "Jeannie with the Light Brown Hair," "Beautiful Dreamer," "Camptown Races," "Massah's in de Col' Col' Ground."

Variety Jubilee *(Butcher's)*

Cambridge Theatre. **2.30 p.m.**

Cast: Reginald Purdell, Lesley Brook, Ellis Irving, George Merritt, Arthur Hambling, Pat McGrath, Louis Bradfield, George Robey, Charles Coborn, Ella Retford, Marie Lloyd, Jun., and a strong contingent of variety and music-hall stars. **Director:** Maclean Rogers.

Quite apart from telling a very dramatic story of two music-hall entertainers, "Variety Jubilee" follows the interesting progress of the music-hall during the past half-century. During that time this form of entertainment rose from being a mere secondary attraction at resorts of public refreshment to the most popular form of entertainment.

Butcher's have spared no expense to render a faithful and comprehensive record of this history of the "halls," and as the theme develops most of the surviving idols of the music-hall play the part for which they became famous. Other great stars, such as Marie Lloyd, Eugene Stratton, Gus Elen and Florrie Forde, are impersonated by stars whose personal association with these outstanding personalities best befits them for the task.

Another important box-office feature of "Variety Jubilee" is the opportunity it affords for recalling ballads of the past that still defy competition for popular favour.

Every variation of entertainment is represented in this production. The old-time atmosphere of the music-hall, its songs, jokes, comedians, trick cyclists, acrobats, conjurors, jugglers, magicians, all are there, and in every case the performers are recruited from the front rank of their profession.

Monday

Quiet, Please, Murder *(20th-Fox)*

Century Theatre. **10.30 a.m. and 2.30 p.m.**

Cast: George Sanders, Gail Patrick, Richard Denning, Lynne Roberts, Sidney Blackmer, Kurt Katch, Margaret Brayton, Charles Tannen. **Director:** John Larkin.

An exciting, gripping mystery tale featuring George Sanders as a brilliant, suave and utterly unscrupulous man and Gail Patrick as his beautiful but merciless partner in crime.

Murder, swift and ruthless, stalks the unruffled calm of a public library. A guard is discovered lying crumpled on the floor! A priceless Shakespeare manuscript has disappeared! That is the beginning, abrupt and startling, of this absorbing and tensely exciting dramatic story.

The library provides an unusual background for the violence and gunplay, as a sadistic criminal goes back to the scene of his crime and is trapped there by detectives in an enthralling, hair-raising climax.

Wednesday

Desert Victory *(G.F.D.)*

Odeon Theatre. **11 a.m.**

The stars of "Desert Victory" are the officers and men of the Eighth Army and their sister Services, the Navy and the R.A.F. These "desert rats" as the men called themselves, emerged from their desert hide-outs to chase Rommel out of Egypt and out of Libya in the great victorious sweep that ended for ever the myth of German might and their hopes to get to Cairo.

The film shows how the plans were laid at G.H.Q. by General Alexander, Admiral Harwood and Air Marshal Tedder, and how General Montgomery and Air Vice-Marshal Coningham worked out the final moves in the desert itself.

Sequences show how the Navy kept up with the Army and brought up the urgent supplies; how the R.A.F. swept the skies over our men clean from enemy 'planes and wrecked their supply lines; how the sappers cleaned up the mine-strewn roads and repaired vital communications; how, in fact, every branch of the three Services were woven into a complete victory machine.

Three Hearts for Julia *(M-G-M)*

Own Theatre.. **11 a.m. and 2.30 p.m.**

Starring Anne Sothern and Melvyn Douglas.

"Variety Jubilee"

ALTERATION OF LONDON SHOW VENUE

In response to many requests F. W. Baker, Managing Director of Butcher's, has altered the Trade show of "Variety Jubilee" from the morning to the afternoon of Friday next, February 26, and that the picture will now be shown at the Cambridge Theatre at 2.30 p.m. instead of at the Rialto at 10.45 a.m. as previously announced.

The Provincial Trade shows are to take place as follows:—

On Tuesday, March 2, in Birmingham, at the Forum at 10.30 a.m.; Glasgow, at the Paramount at 10.45 a.m.; Cardiff, at the Capitol at 11 a.m.; Leeds, at the Scala at 10.45 a.m.; and Manchester, at the Theatre Royal at 10.45 a.m.; on Friday, March 5, it will be screened in Liverpool at the Forum at 10.45 a.m.; Sheffield, at the Hippodrome at 10.45 a.m.; Newcastle, at the Odeon at 10.45 a.m.

EXTENDED S.O. IN SOUTHAMPTON

SOUTHAMPTON kinemas will be able to give double shows on Sundays all the year round as a result of a decision of the local borough council at a meeting on Wednesday last week.

This concession actually goes further than local exhibitors requested.

Southampton Sub-section of the Hampshire and East Dorset C.E.A. branch recently made an application to the Council to extend the permitted opening hours on Sundays between April 1 and September 30, and to permit the holding of two performances instead of one during that period.

Council Approves

The Works Committee of the Borough Council recommended the council to grant permission for the exhibition of films between the hours of 4 p.m. and 10 p.m. on Sundays from April 1 to September 30, inclusive, and between 5 p.m. and 9 p.m. on Sundays during the period from October 1 to March 31, inclusive, and for doors to be opened to the public half an hour before the exhibition commences.

The council approved the committee's recommendations without discussion.

Branch Satisfied

"I feel that the council have made a very wise decision," was the comment of Ald. GEORGE W. A. WRIGHT, chairman of the branch, to the KINE. man.

While most of the kinemas in the centre of Southampton will take advantage of the facilities for giving double shows on Sundays, some of the suburban exhibitors have already announced that they do not intend to give more than one performance, on the grounds that in their particular districts the demand does not warrant two performances.

Balance Sheet Wanted

Southampton Borough Council have further decided that in future when applications are received for permission to hold entertainments in local kinemas for charitable objects it shall be incumbent upon the applicant to submit, if the application is granted, a balance sheet (together with receipted accounts) to the council within one month from the date of the event.

The first application for permission to hold a Sunday concert after the passing of this resolution came from the Chief Constable, who was granted permission to hold a police concert at the Empire Theatre (G.B.C.) in aid of police charities, on condition that a balance sheet was submitted to the council.

Rosamund John in ONE PAIR OF FEET (Two-Cities)

Regrading

General Council's Secret Session

When the subject of regrading was brought up at Bristol, A. B. Atkinson inquired why, in the report of the General Council meeting in January, there was no mention made of the discussion on the regrading of kinemas.

The CHAIRMAN said that when he raised the matter it was suggested that the answer should not be published. He thought that was very unsatisfactory, and was then told that Mr. Fuller, in consultation with the President, had decided that there should be no publication. The General Secretary had the power to suppress anything that was not considered good for the interests of the Association.

Mr. ATKINSON thought they should write to Mr. Fuller and point out that they were entitled to know the reason why the matter was kept out of the report.

The CHAIRMAN pointed out that the reply would refer members to their delegates' report.

Mr. ATKINSON said there were a number of members who did not attend branch meetings, and these depended upon the reports to keep them acquainted with the proceedings of the General Council. He wanted to know what was behind the matter. If publication of the discussion would be detrimental to the Association, then they should be told the reason why it would be detrimental. It was agreed to send the letter as suggested.

BRISTOL MEMBERS CRITICAL OF GENERAL COUNCIL

Complaints about Regrading and Rentals Position

BRISTOL is still dissatisfied with the agreement made with Twentieth Century-Fox, and at the February meeting there was considerable criticism of the Film Rental Committee. Another protest raised was about deletion from the General Council Report of the discussion on the regrading of kinemas. There was some pretty plain speaking, and members wanted to know why the report of the discussion had been suppressed. F. G. W. Chamberlain presided.

An intimation was read from a company owning kinemas in the area stating that it was applying to head office to be transferred to the Hants and Isle of Wight branch. Owing to transport difficulties the nominee was not able to attend the meetings in Bristol, but could attend those of the other branch.

The chairman, Coun. F. G. W. CHAMBERLAIN, did not think they could agree to the transfer.

A. B. ATKINSON said it would be opening a wide door. If the company owned a house in the area of the other branch a nomination could be made for that house, and the nominee could attend the meetings of the Hants and Isle of Wight branch, but the company could still remain members of the Bristol Branch.

It was agreed to write and explain why the branch felt it could not agree to the proposed transfer.

Not a Good Committee

Reporting on the refusal of two renting firms to book films for one day, the CHAIRMAN said it had been decided to remit the matter to the Film Rental Committee, who would approach the firms concerned and try to make some arrangement.

Mr. CHAMBERLAIN said it was a difficult proposition, as a firm had the liberty to book its product how it liked. The chief contention was shortage of staff.

A. B. ATKINSON said that if the committee to which the matter had been remitted was the same which had been responsible for the Twentieth Century-Fox agreement, he thought it called for a new committee.

F. A. SEAL asked if any opinion had been expressed at the General Council meeting that a new committee was advisable.

The CHAIRMAN said not so far as he knew. In theory the Film Rental Committee should be a good committee, but in practice it had not turned out that way.

The Fox agreement was a bad agreement, and when it was made he had suggested to the General Council that it should not be ratified until they had seen how it would work. But unfortunately they gave the Film Rental Committee power to settle the whole thing.

There was definitely a tremendous amount of dissatisfaction throughout the country, but individual exhibitors, while they would get up and grumble at branch meetings, would not give sufficient data to allow anything to be done.

He thought one reason for this was that exhibitors do not want to give away their affairs to the whole world, but you could not put up a case unless it was backed with facts and figures. He thought the solution of the problem lay in the formation of local booking committees.

P. TEED said such matters should be referred back to the branches before being settled.

The CHAIRMAN did not think the matter would be solved by setting up a new committee. The present committee thought they had made a good bargain with the renters, but you could not have a committee without the circuits being represented upon it. They had got Fox down to what they wanted, and the agreement was made.

BERT RIEGO said the reason was that they could afford it, but the individual exhibitor could not. He thought there must be the same dissatisfaction felt throughout the country as there was in Bristol.

Mr. TEED said it was not democratic that the agreement should have been ratified until it had been considered by the branches.

A. B. ATKINSON: If the present committee was not strong enough, then other members should be co-opted to make it more representative.

On the motion of Mr. ATKINSON, seconded by Mr. RIEGO, the meeting passed a resolution to the effect that the General Council should have power to co-opt members on the Film Rental Committee for the benefit of all exhibitors.

Four and Seven Days

On the question of four- and seven-day bookings, the CHAIRMAN said he was surprised at the apathy shown on the matter. This was another question that had been referred to the Film Rental Committee. He did not agree with the contention that exhibitors should be allowed to book for four or seven days, but that the renters should not be allowed to force such bookings upon exhibitors. If they were going to deal with the matter it must be dealt with as a whole.

F. C. SMITH moved that the Bristol branch agreed that they would not enter into bookings for four or seven days.

OLIVER PUGSLEY said they could pass the resolution, but if a circuit wanted to book for four or seven days it would do so.

A. B. ATKINSON asked what was the use of passing a resolution if they knew it had already been broken.

There was no seconder to Mr. SMITH's resolution, and it was withdrawn. The meeting, however, passed a resolution by Mr. ATKINSON that the branch was not in favour of four or seven-day bookings.

Fuel Economy

Dealing with the request from the Minister of Fuel that where kinemas were in opposition they should get together and make an arrangement to run matinées alternately at each house, the CHAIRMAN said it was a complicated arrangement, and he did not know if it could be made.

Matinée Business

It was pointed out that, owing to the difficulties of transport and black-out, in the central houses of Bristol afternoon business had increased and was better than in the evenings.

One member declared that he did 80 per cent. of his day's business before 6 o'clock.

The CHAIRMAN said the only thing they could do as a branch was to ask members to investigate the possibility of cutting down some of their matinées.

F. A. SEAL asked if any hint had been given that if exhibitors did not do it of their own accord the Ministry would do it for them.

The CHAIRMAN said he had not heard of anything.

Programme Cut Hailed

AT the last meeting of the Bristol C.E.A., the Chairman (F. G. W. Chamberlain) dealt with the limitation of film stock, remarking that, while the matter was primarily one for the producers, the Board of Trade had approached the exhibitors to see which was the best way in which they could take their medicine.

There was a tremendous amount of stock used by the newsreels, but to cut out the newsreels would be foolish, and he did not think that the Government would agree, as 75 per cent. of the newsreels was propaganda. His suggestion was that, instead of having two issues a week, there should be one issue for the whole week.

There were also too many newsreel companies; two would give exhibitors all they wanted. But the effect of cutting down the footage used by the newsreels would be to make the later run exhibitor very much behind. Nobody wanted to run newsreels six weeks old.

Mr. ROGERS (Vice-Chairman) expressed the opinion that there was a considerable amount of waste of stock in the studios.

Mr. ATKINSON asked how they proposed to make up their programmes.

The CHAIRMAN said shorts were pretty bad to-day, and if they were going to make up their programmes with them, then they were soon going to empty their kinemas.

It was pointed out that in most of the first-run houses the chief feature was being shown three times a day at present and the second feature twice.

W. BARRETT thought they could cut down their programmes. They had been giving the public more and more, and the public asked for still more, but did not appreciate it when it was given to them.

P. TEED asked if any suggestion had been made that kinemas should give separate performances instead of running continuous programmes.

The CHAIRMAN said there were many suggestions; they came from people who had not got to carry them out.

SAVE YOUR WASTE PAPER!

THE BONUS SETTLEMENT SATISFIES

Lively Northern Meeting

MEMBERS of the Northern Branch at their February meeting in Newcastle, expressed themselves as reasonably well pleased with the terms and the celerity of the new bonus agreement with the N.A.T.K.E.

Reporting from General Council, the Chairman (William Carr) said that Mr. O'Brien and his colleagues, "especially the man from Scotland," put up a very good case.

"As you are aware, however," said Mr. CARR, "we were determined to retain the percentage system of bonus payments and, at the outset, made that plain to the Union negotiators."

"They retired at once," he added, "to decide their attitude towards this principle. Thereafter, they did quite a bit of carpet-wearing between the table and the door. On the whole, however, the protracted negotiations were conducted in the spirit of business men determined to reach a settlement that day. It took about 12 hours; but I think the members will agree that the time was well spent."

"A Sound Claim"

After the CHAIRMAN had quoted the terms of the agreement (detailed in last week's KINE. on page 12), Mr. JORDAN inquired if employees in receipt of wages and bonus exceeding the total of the new concessions were entitled to the percentage increases.

"No," said the CHAIRMAN. "It might be good policy to make the concession to good employees; but that is a matter for individual decision.

"In my view it applies to all employees, union or non-union. Quite apart from the fact that our employees have a sound claim to advances to meet the rising cost of living, it would be a tactical error of the first magnitude to withhold from non-union workers that which is conceded to those in the union."

T. F. MASSICKS adhered to his contention that the N.A.T.K.E. represented only a minority of kinema workers, and therefore that exhibitors should not treat the union's demands as though they were made by the majority.

"We don't," said the CHAIRMAN. "On the other hand, we do not seek to deny the justice of a claim simply because it is advanced by the union on behalf of a minority. It is usually a good policy to give a good servant as much as you can afford."

JACK BELL, amid general applause, congratulated the Council on a most satisfactory and expeditious settlement. "I can recall a negotiation when we argued for three days, only to have the fruits of our work thrown away immediately afterwards," he said. "We have reason to be pleased that this matter has been settled so modestly and quickly."

One for Fuller

In reference to the Hants and East Dorset appeal for support in fighting 20th Century-Fox until that company returned to the *status quo*, the CHAIRMAN pointed out that, virtually without exception, the General Secretary had effected amicable settlements whenever specific complaints had been made to him.

"It is just a waste of time members or branches making general complaints," added Mr. CARR. "If you have any complaint against Fox or the others, put the secretary in possession of the facts, and I am satisfied you will get remedial action at once."

Charity Extortion

When the SECRETARY reported that the Morpeth Licensing Bench had increased the charity contribution from Sunday shows from £4 per quarter per kinema in 1941 to £28 per quarter this year, members desired to know what the Association proposed to do about it.

"That is for the members to decide," said the CHAIRMAN, urbanely. "You will remember in the Horsham case the affected exhibitors took action themselves and were successful."

W. WESTWOOD pointed out that in this instance no exhibitor desired to run the risk of being victimised, and in the circumstances he was of opinion that the protest should be made by the Branch. Mr. MASSICKS agreed, but JACK BELL contended that the remedy was in the hands of the exhibitors themselves. "If the contribution is extortionate," he said, "close down. It will soon be reduced."

"Don't be too sure," said TOM SCOTT, of Hexham. "That may be just what they want you to do."

Other members thought, too, that the exhibitors might play into the hands of Sabbatarian justices by closing down, and that the Association should use its weight.

The CHAIRMAN's suggestion was that the secretary ascertain all the facts of this 700 per cent. increase in charity contribution, and submit the matter to Mr. Fuller for his opinion and advice.

This was agreed unanimously.

Representation on the Bench

The discussion led interestingly to a complaint by the Vice-Chairman (E. R. EADIE) that, despite its power and prestige, the Kinema Industry in this area was not represented on any magisterial bench. He thought that they should move towards securing the "co-opting" of selected members to appropriate benches.

This convenient notion of "co-opting" suited Tom Scott's temperament, too. He has no very high opinion of lay magistrates generally, in so far as he is acquainted with them.

"They are a lot of 'holy Willies' for the most part," he said. "Nearly all the Licensing Justices in my area are rabid teetotallers. All that they are concerned about is shutting pubs and kinemas on Sundays in the pathetic belief that they will thus force people into their empty churches."

"He's looking very hard at me," said FREDDIE MORRISON, *sotto voce*.

"You're not one," said TOM SCOTT, vigorously. "And what we want, anyway, are men who can look at things from the standpoint of ordinary people."

Tom has a habit of saying the right thing in the wrong way. "Freddie," though he never pushes his opinions upon anybody, is an abstainer with some reverence for the sanctity of the Sabbath.

Even Mr. MORRISON, however, felt resentful that the local exhibitor, known to, and knowing, virtually every individual of the community, was not considered as suitable a person as a minister, solicitor, military officer, or police sergeant to sign a pension paper. As for becoming a Justice of the Peace, it seemed to him that the principal qualification was a political loyalty of one shade or another.

"I move we ask the Lord Lieutenant to appoint our chairman as film führer of the North," contributed Mr. WESTWOOD ironically.

It remained for Mr. MASSICKS to put the position in proper perspective. "You cannot 'co-opt' J.P.s casually," he said. "Anybody here who wants to be a J.P. can achieve his ambition by taking an active interest in civic affairs. In the meantime, whenever we disagree with magisterial decisions we shall best secure redress not by vilifying the magistrates but by using our Association's great power to impel them to more reasonable views."

Shortening the Programme

In reference to the limitation of film stock, the Chairman reported that E. J. Hinge was that day attending a meeting with the Board of Trade to devise means of effecting the necessary economy. "It is a necessity," warned Mr. CARR, "not merely an attempt to make more difficulties for the Industry." He mentioned that General Council seemed to be agreed that the best means involved cutting down programmes to a standard of 2½ hours.

Having relation to this also was the Ministry of Fuel request for consideration of a rota system designed to reduce the number of matinée performances daily. Members agreed that it would be advisable to await the outcome of the meeting with the Board of Trade before formulating any special proposals of their own.

There were no nominations for the vice-presidency of the Association next year.

Robert Taylor and Douglas Fowley in CARGO OF INNOCENTS (M-G-M), reviewed in this issue

Bootle's Civic Centre

Over £90 was realised at the Gainsborough Cinema, Bootle, towards the A.B.C. effort in aid of the Stalingrad Defence Fund. A concert organised by Manager W. Higgins was attended by the Mayor and Mayoress, the chairman of the Litherland Council and many other civic and social notabilities, whose presence justified the theatre's claim to be "Bootle's civic social centre." At the close of a first-rate programme a model Spitfire presented by Mr. Higgins was auctioned and realised nearly £9.

"No Taste in Nothing"

The position as to the possibilities of S.O. on Tees-side is still very remote, although youth organisations and other forces are pressing for it. Generally the impasse is controlled by the following factors: Opposition of religious organisations; reluctance of exhibitors to do the job for no material benefit to themselves. At Middlesbrough, for example, only actual expenses are allowed, and the total balance has to be allocated to charities.

Another factor is shortage of staff and Home Guard and fire-watching duties in addition to ordinary routine.

Wallasey exhibitors are reminded that the local Watch Committee will meet at the Town Hall, Wallasey, on Wednesday, March 10, to consider applications for kinema licences and to hear objections.

Improving Northern Transport

EXHIBITORS MUST PLAY THEIR PART

THERE was another lively discussion at the meeting of the Northern C.E.A. when the CHAIRMAN reported on the joint meeting with the renters and film carriers. "The purpose," he said, "was not mutual recrimination; but to decide what could be done to improve the film change-over service."

He mentioned that one carrier had picked up the film "Down Mexico Way" and claimed to have delivered it to the appropriate exhibitor. He, however, denied ever having received the film. "The film is lost; there will be trouble about apportioning responsibility for that loss; but the interesting point for this meeting is that the carrier had no written record whatever of ever having handled the missing film," said the speaker.

The CHAIRMAN reported that the joint meeting had decided forthwith to introduce a standard form of duplicate despatch and receipt notes for the area. Some firms already used such notes, and the standard note approved was based on one of them.

"We have also decided," said Mr. CARR, "to have printed 'Do' and 'Don't' cards to be hung prominently to the eyes of projectionists. For my part, I think we should extend it to cover all the others involved in the winding, packing, despatch, transport and return of films."

Mr. MASSICKS persisted that the major blame lay on the renters. "They have no organisation," he said. "The dump in Corporation Street, Newcastle, is a disgrace. The place is run by irresponsible children. This branch pressed, even before the war, for the appointment of a man to supervise and control the dump. What is the use of printing booklets when the solution of all the trouble lies in the hands of the renters? Let them put their house in order first."

Be Fair

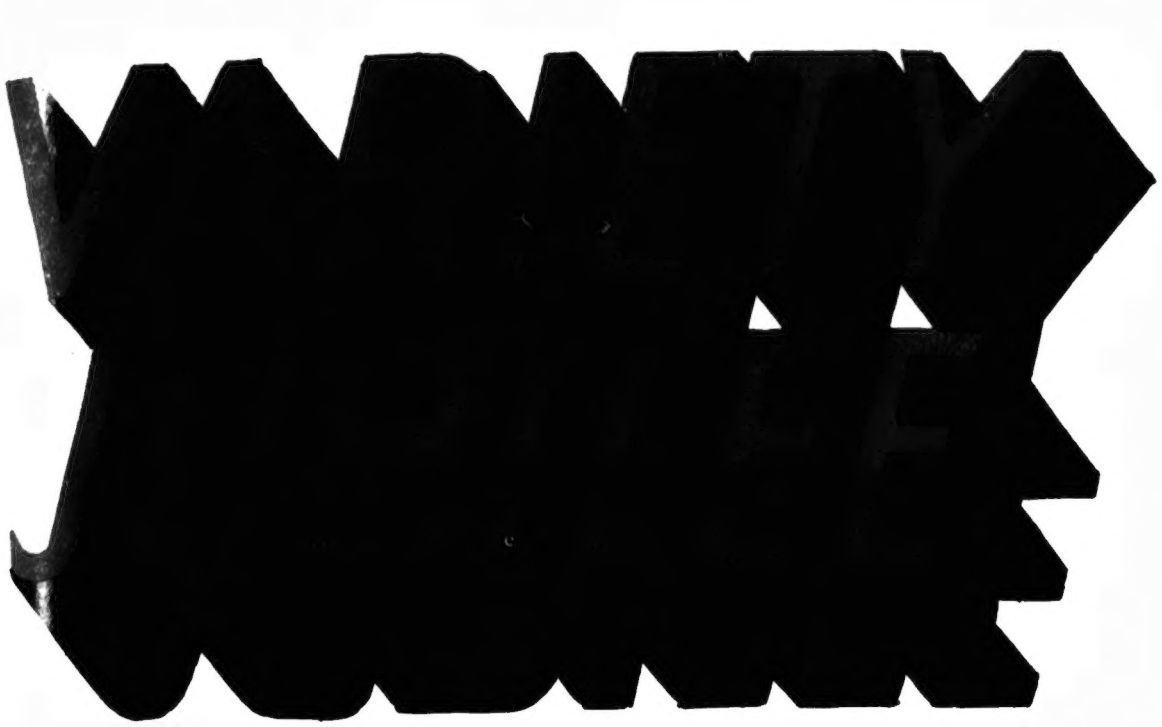
CHARLES CHIPCHASE thought that was the wrong attitude of mind. "Improvement is needed. We should all benefit by it. The only sensible course, then, is that all shall play their parts in effecting improvement. Let us admit that the renters have difficulties.

"I hate to say it; but there is a war on, and it is impossible for them to do what members have advocated they should be required to do. Let us admit, also, that exhibitors are not wholly blameless for delays. Some exhibitors habitually return their films so belatedly that carriers are regularly held up. That entails late delivery of films to all kinemas on that route.

"For my part, I favour drastic action against those whose dilatoriness creates difficulties for others, even to the extent of putting them on a sort of 'barred' list. Then, again, the exhibitor or his managers should accept full responsibility for the return of films on time and in condition as good, at least, as when received. If we concern ourselves with doing our part in improving the change-over service we shall have unassailable grounds for demanding consonant action on the part of renters and carriers."

The unanswerable logic of this produced, without further comment, acceptance of the Joint Committee's proposals.

Blackburn Watch Committee has decided against the Sunday opening of kinemas. The recommendation that kinemas should open was rejected by the North Western Regional Board of the Ministry of Production.



THE PLAYERS

Reginald Purdell, Ellis Irving, Lesley Brook, George Merritt, Arthur Hambling, Pat McGrath, Louis Bradfield.

VARIETY AND RADIO STARS

George Robey, Charles Coburn, Ella Retford, Charles Shadwell, Joan Winters, Nat D. Ayer, Slim Rhyder, Tessa Deane, Marie Lloyd, Jnr., as Marie Lloyd, T... Finglass as Eugene Stratton, John Rorke as Gus Elen, Betty Warren as El... Forde,

Ganjou Bros. and Juanita, Wilson Keppel and Betty, 6 Can Can Da... Jubilee Girls, Plantation Troupe, Band of His Majesty's Coldstream Guards. ...sion of the Officer Commanding. Conducted by Capt. J. C. Windram. ...ted by MACLEAN ROGERS.

DON'T MISS THESE TRADE SHOWS

LONDON, FRIDAY, FEBRUARY 26

CAMBRIDGE THEATRE

2.30 p.m.

BIRMINGHAM:	**FORUM,**	**Tuesday, March 2, 10.30 a.m.**
GLASGOW:	**PARAMOUNT,**	**Tuesday, March 2, 10.45 a.m.**
CARDIFF:	**CAPITOL,**	**Tuesday, March 2, 11 a.m.**
LEEDS:	**SCALA,**	**Tuesday, March 2, 10.45 a.m.**
MANCHESTER:	**THEATRE ROYAL,**	**Tuesday, March 2, 10.45 a.m.**
LIVERPOOL:	**FORUM,**	**Friday, March 5, 10.45 a.m.**
SHEFFIELD:	**HIPPODROME,**	**Friday, March 5, 10.45 a.m.**
NEWCASTLE:	**ODEON,**	**Friday, March 5, 10.45 a.m.**

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The Critics Declare!

DAILY EXPRESS

IT IS AN EXCITING WELL-TOLD THRILLER. 80 DEGREES.

SUNDAY DISPATCH

A good workmanlike picture, rendered particularly interesting by the fact that it is a true story . . . . .

PICTURE SHOW AND FILM PICTORIAL

A drama of thrills and deeply moving scenes, splendidly acted.

Ernest Betts, SUNDAY EXPRESS

Good melodrama. John Clements, an actor whose charm, vigour and lightness of touch ought to take him a long way, is exactly right. Godfrey Tearle quietly pulverises the picture whenever (too briefly) he appears in it.

YORKSHIRE POST

Not before it was due "Tomorrow We Live" has been made in honour of the unconquerable soul of the little people of France. In a cast of many stars Yvonne Arnaud gives a perfect picture of a French bourgeoise.

P. L. Mannock, DAILY HERALD

. . . . the suspense never relaxes.

WHAT'S ON

You should see "TOMORROW WE LIVE."

DAILY MIRROR

Exciting adventure yarn . . . . . good entertainment. Judy Kelly . . . . . she's good.

Jympson Harman, EVENING NEWS

An engrossing adventure, sincere and exciting. A stirring surprise.

SUNDAY CHRONICL

The sincerity with wh[ich] this film made and the greatne[ss] [o]f the subje[ct] RAISE THE FILM TO [A] L HEIGHT

DAILY TELEGRAPH

A lively and exciting t[hri]ller . . . . . w[ell] acted.

EVENING STANDARD

Good acting, direction, p[hoto]tography a[nd] production. A commen[dab]le piece work. John Clements is excelle[nt] Yvonne Arnaud gives a fine charac[ter] study.

THE STAR

"Tomorrow We Live" is raised to higher tragic level by th[e] beautiful a[nd] touching performance which Yvon[ne] Arnaud gives . . . . . .

And the BOX-OFFICE goes a GRAND SLAM!

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James Mason, Joyce Howard, Brefni O'Rorke and Percy Walsh in Marcel Hellman's new romantic comedy thriller, THEY MET IN THE DARK

S.O. Cheque Returned

MORALISTS STICK TO THEIR PRINCIPLES

Oldham Council for Moral Welfare has returned to the Watch Committee a cheque for £15 from the fund created by the charity contributions from Sunday performances at local kinemas. None of the other charities and social organisations demurred about accepting a share of the charity allocation imposed on exhibitors.

In returning the cheque, the Secretary of the Moral Welfare Council stated that while very sensible of the good will prompting the donation, some members felt that the acceptance would do violence to their principles.

The Council recognised the fact that open kinemas were taking young people off the streets, but felt that it was a rebuke to themselves for not providing alternative accommodation in clubs and recreation centres.

The decision to return the cheque, the secretary added, was taken at a meeting at which many members were unavoidably absent.

The Watch Committee accepted the return of the cheque which will be included in the current year's charity fund.

"MALTA G.C." DISTRIBUTION

French North Africa is omitted from the list of 28 countries in which, in the British Dominions, the film "Malta G.C." is to be presented.

Free French territories and Egypt are among the countries named by Brendan Bracken, Minister of Information, who is making the necessary arrangements.

At Kingston County Police Court, on February 15, Mobile Cinema Services, Ltd., of Croylands, Upper Brighton Road, Surbiton, were summoned for a contravention of the Paper Control Order by distributing 432 advertising circulars between August 10 and 24 last. The offence was admitted and the company was fined £1, with three guineas costs.

No objections were raised by the police when Mrs. Parkes, of the Regal, Dewsbury, applied to the local justices for permission to give a musical entertainment between 7 and 9.30 p.m. on Sunday, March 7, in aid of police charities.

RESTIVE SCOTS SECTIONS

Branch S.O. Decision Ignored

H. J. GREEN, on the subject of Sunday opening, pointed out that the Scottish branch had definitely agreed that exhibitors could open on Sunday on a commercial basis, but it seemed to him that in towns where local arrangements were in force there were conflicting opinions.

Was it to be expected that exhibitors should adhere to local arrangements or be guided by the general principle decided on by the branch?

Mr. MACBRIDE said that Mr. Green's point was a good one. The branch's decision had been overruled in many towns where the local section claimed autonomy. In his opinion the Scottish branch resolution should supersede all local conditions, so that Mr. Green and others like him who control large kinemas should be able to open as agreed by the Association.

Miss MACINTOSH pointed out that the Dundee section had consistently gone against Sunday opening for the past eight years. There had been no requests from the military for Sunday opening, but any such request as Mr. Green indicated could and would be dealt with at the branch meeting in Dundee.

POST-WAR FILM DEVELOPMENTS

"Tremendous developments" in the use of films in schools and elsewhere were foreshadowed by Oliver Bell, director of the British Film Institute, at a meeting of the Devon and Exeter Film Society.

He thought that film apparatus would become a normal part of the equipment of new halls and community centres. It would be used for adult education, by local Government authorities, by political organisations and by ordinary societies for propaganda purposes.

There would be a large increase in the number of new theatres. There would, nevertheless, still be a place for the film societies, to the value of whose work in stimulating advances in the quality of entertainment offered Mr. Bell paid tribute

Death of E. G. Broley

The death has occurred at Barnsley, at the age of 75, of Edward Gill Broley, chairman of the Empire Palace (Denaby), Ltd., and the Goldthorpe Empire Palace, Ltd.

SCOTLAND'S NATIONAL STATUS

Lively Discussion on Important C.E.A. Policies

GRADING, wage agreements, propaganda films, Sunday opening, and national attitude on general Association policy were subjects debated at last week's meeting of the Scottish branch. D. A. Stewart presided over a large attendance.

The Branch Secretary (Mr. TURNER) read a reply from the Secretary of State for Scotland on the quota position; he had received the following letter:—

> I am writing on behalf of the Secretary of State to acknowledge your letter enclosing a petition about the application in Scotland of the quota provisions of the C.F. Acts. The subject-matter is the responsibility of the President of the Board of Trade, but Mr. Johnston is arranging that your petition will be brought to Mr. Dalton's notice and his attention drawn to the special Scottish points explained therein.

The executive report disclosed little progress had been made on the classification of kinemas. Nothing could be done until the next annual meeting and the whole matter would have to be left over until 1944.

Red Cross Fund

Mr. Turner also reported in connection with the Red Cross appeal that Scotland would make its own arrangements regarding the weeks of showing, probably in August or September. A sub-committee would fix the time suitable for exhibitors and the Red Cross. It would not be possible to run Glasgow and Edinburgh the same week.

A letter had been received from the Lord Provost of Glasgow requesting that Sunday shows be held again this year in aid of the Central War Relief Fund. After consultation with the K.R.S. they had agreed to give films as before, although it was pointed out that stocks were very limited.

J. MACBRIDE's resignation as delegate to the General Council had been regretfully accepted, and the Executive had elected GEORGE URIE SCOTT in his stead. For the position vacated in the Glasgow Executive by Mr. Scott, GEORGE TAYLOR had been elected.

Grading of Kinemas

Mr. FYFE asked if London settled the classifications, or did the Scottish branch?—The CHAIRMAN explained that there were certain regulations laid down, and that if the takings increased the classification was also increased. Other branches had considered the question, and when they all got together something might be done.—Mr. MURRAY asked whether the reclassification would govern the wages question.—Mr. STEWART, in reply, said the committee were very much concerned about this, as it certainly was a wage question.

Local Wage Agreements

JAMES MACBRIDE said that in regard to the wages agreement, as there were various local agreements, he thought it would be a good thing for all the members if the secretary of each section would send out a letter giving the basic wage with the percentage increases now agreed.

Economies

Mr. MacBride also said, on the question of saving fuel, that it would be a good suggestion if the M. of I. were to cut out some of their Sunday meetings, and this would effect a big saving in fuel.

Mr. DICKSON suggested that the M. of I. was prolific in the number of films, and where few could be used they printed quite a number.

The V.D. Campaign

A. BUNCLE, Dunfermline, said that in Fife they had received a request from the M.O.H. asking them to show slides on the treatment of venereal disease. What was the position?

Mr. BENNELL replied that a film had been prepared, and while the General Council thought it was not too suitable for halls, it had been passed by the B.B.F.C. for public exhibition.

He thought it would be called "Public Enemy No. 1," but the Council had decided that as this was such an important question for the general welfare, it would be unwise not to show it. The film was discreetly done, and he personally felt that in this matter of vital importance exhibitors should not refuse.

Mr. MACBRIDE suggested that if local authorities desired the screen to be used for this film they should pay for it. The kinema's job was entertainment for the public.

Mr. BENNELL mentioned that this film, which would be released shortly, ran to 5,000 or 6,000 ft.

What the Medical Officer of Health for Fife was asking was permission to show slides intimating the places where treatment was available; he thought exhibitors should help.

Mr. MURRAY said he did not think it necessary that slides should be shown.

Mr. MACBRIDE said that while this was a matter for the Medical Officer of Health, he thought exhibitors should help.

GEORGE SINGLETON said in his opinion it should be left to the discretion of each manager, with a recommendation from the branch to show wherever possible. We had responsibilities. It was not right we should run away from the subject. We must help the authorities.

After further discussion it was agreed to send a letter saying that the Association agreed, but that the wording should also be agreed and the time for showing fixed.

Scotland's Policy

Mr. MACBRIDE then raised three points, the first concerning the annual meeting, the second being that the Association should take a firmer grip on local affairs, and thirdly that the Scottish branch should consider the nomination of one of their members as vice-president of the C.E.A.

Mr. SINGLETON said they were all agreed that the proceedings at the last annual general meeting could have been improved, and he proposed that the whole agenda for the annual meeting should be presented to the branch meeting in December to be discussed and settled there.—Mr. CAMERON, vice-chairman, said he thought this would be a wise move.

The CHAIRMAN said that Mr. MacBride's point regarding the annual meeting would certainly be borne in mind, and he thought it a very good idea of Mr. Singleton's, and this was agreed to.

Regarding local politics and National officers, that would also be a matter for the Executive.

At the Kent Assizes, last week, Patrick Keily, 32-year-old labourer, stated to be a native of Tipperary, was sent to prison for 21 months with hard labour for demanding money with menaces from Joseph Barry Doyle, relief manager at the Odeon Kinema, Erith.

D

DESTRUCTION IN KINEMAS

Manchester Branch wants Action by Teachers and Magistrates

So serious is the extent of damage to kinema furnishings and fittings, that Manchester and Salford Branch Committee has decided to bring the facts to the notice of headquarters, suggesting letters to the local Director of Education and to the Magistrates' Association. H. Newbould presided.

W. HOCKMAN said the damage which had been done in kinemas had become so terribly serious that it had become a national problem. Members in all branches had suffered. The time had come when positive corrective action should be taken.

H. NEWBOULD

He would like a letter to go to the local Director of Education, asking for co-operation in instructing school teachers to give "pep" talks to children on the subject. A principle of good citizenship was involved.

When juveniles were brought before the courts for these offences, they were dealt with very leniently—too leniently. He would like the branch to send a letter to the Magistrates' Association, 19, Grosvenor Place, London, S.W., who might be disposed to circularise magistrates throughout the country.

Costly Repairs

The CHAIRMAN said six seats had to be re-covered in one Manchester kinema. They had been slashed. The quotation for covering material was 40s. per yard, plus purchase tax, which meant more than 76s. per yard for material alone. How could exhibitors admit children at 3d. or 6d. a time and replace wantonly damaged material at such a price? Pre-war, the material would have cost 12s. 6d. a yard.

Coun. B. VIVANTE thought most of the damage was done by hooligans of 14 years and over, not schoolchildren.

It was stated that in circuit theatres where the trailers had been shown there had been increased damage.

His Friend the Undertaker

When it was mentioned that upholsterers had been calling on exhibitors canvassing for work and even offering to pay a commission, one committeeman remarked: "I have a friend who is an undertaker; I shall keep out of his way in the future."

One youth of 18 convicted of doing damage in a kinema was sent to a Borstal institution for two years. In some cases there was no encouragement for the police to take action, because the magistrates did not impose penalties which would act as a deterrent.

It was decided to send a letter to H.Q. embodying Mr. Hockman's two suggestions and mentioning that the committee was "not quite satisfied" with the trailer put out by N.S.S.

War Bonus

T. S. DAWSON, who gave the G.C. report, said there was one point concerning the war bonus settlement to be cleared up. If a man whose basic rate was £3 per week was now paid £4 10s., he was not entitled to the bonus, though, no doubt as a matter of expediency, he would receive it.

The CHAIRMAN reported the proceedings of the Legal, Finance and Parliamentary Committee, and especially mentioned the "Wings for Victory" week, when £1,000 would be invested. Branches with surplus funds were also asked to make investments.

PRINT CONDITION

Responsibility of the Renter

THE opinion that much of the film mutilation met with to-day was the fault of renters was expressed at the committee meeting of the Manchester and Salford branch C.E.A., held on February 17.

A brief extract from the report of the discussion and the letter which engendered it appears on page 31.

Manchester branch was looked to for a contribution, but he had to explain that they had no funds. He hoped, however, in the year ahead means would be found to create a credit balance.

Sunday Film Bookings

Discussion ensued on the anomaly of renters declining to book one-day films on flat rate terms to Manchester exhibitors, despite the fact that exhibitors in other parts of the country could get films on such terms.

A. CAPLAN said he had discussed the position with a circuit representative, who now informed him by letter that any resolution to be passed by the branch must differentiate between the few theatres in the central area of the city and the rest. The city houses now booking films for seven days would find it difficult to alter their present arrangements. Subject to that proviso, there seemed sympathy with the proposal for percentages for the six week-days and flat rates for Sundays.

Sympathy Only

A. SNAPE complained that all Manchester had received in its plea for equal treatment with the rest of the country was sympathy—nothing more. There was no justification whatever for the discrimination against Manchester.

What is Happening

Another member said a renter would not book him a Sunday programme unless pictures for six week-days were booked in the same deal. Mention was also made of a case where a Manchester exhibitor booked a film for four days. He got it on flat rate for three days and had to pay percentage for the Sunday.

The CHAIRMAN invited members who had any difficulties in regard to one-day bookings to supply the details to the General Secretary.

The meeting decided to nominate A. CAPLAN to serve on the Film Rentals Committee.

N.A.T.K.E. Claim

Local branch of N.A.T.K.E. asked for extra pay for employees at kinemas where Sunday concerts were given in buildings which had been let for the purpose. The argument was put up that where two performances or concerts were given on any one Sunday, the staffs should receive extra pay.

Secretary T. E. ROBINSON said the present wages agreement covered (1) concerts given for charity and (2) kinematograph performances. No provision was made for concerts given for profit.

In discussion, it was pointed out that when concerts were given at a named theatre, the employees did not work any extra hours or undertake any extra duties. As one member put it, "Why should more wages be paid because a concert is on the stage than if Gaumont is on the screen? Actually, the staff work shorter time when there are Sunday concerts."

Reply to go to N.A.T.K.E. branch stating the committee does not see any cause for complaint.

H. NEWBOULD was nominated for the General Purposes Committee and A. CAPLAN for the Legal, Finance and Parliamentary Committee of General Council.

The meeting adopted the suggestion of W. Hockman to send a letter to Sir John Maxwell, who retires from the position of Chief Constable of Manchester on March 31, thanking him for the courtesy and assistance he had always given to exhibitors and wishing him a happy retirement.

Film Stock that Could be Saved

Caustic comment was made on some of the propaganda flashes recently received by exhibitors. "They are the most terrible things I have ever seen, especially 'Old Father Time,' issued by the Ministry of Agriculture," said one exhibitor.

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THE RAW-STOCK CONFERENCES

it is anticipated that it will be 25 per cent.

Producers are considering ways in which economies can be introduced into studios.

Exhibitors see the ultimate effect as a cut in running time in the kinema. This they are anxious to minimise as much as possible. They wish to retain newsreels (possibly slightly cut) and advertising films (which only consume a small percentage of film), and in most cases, trailers.

News-reel producers think in terms of a slight cut only, and emphasise the war propaganda value of practically all the reel. (A C.E.A. plan to run news-reel concurrencies on a pool system is not welcomed.)

Renters have so far contented themselves with answering questions put to the K.R.S. by the Board of Trade regarding machinery of adjustment, awaiting Government department decisions.

George Robey in VARIETY JUBILEE, which Butchers will Trade show next week

Continued from page 5

The Scenario Institute

who would be under contract and would be given facilities for their work, and moreover would be given the opportunity of promotion to scenario writers.

According to the varying requirements of the Institute, members (novelists, biographers, playwrights and screen writers) would be given the opportunity of "working on certain pieces of outstanding native writing." For these members a research department with shorthand-typists would be available.

By this means it is hoped to create for producers a library of film scenarios which would be at their disposal and a centre to which they could look for screen-writing talent.

There is no question of the Institute trying to establish any form of monopoly. It is independent of any production company, but all will have access to a Bulletin which will contain outlines of the works available to purchasers through the Institute.

Every opportunity will be given to the fostering of new talent. The Institute will give selected writers an opportunity either by purchasing their work or hiring their services for their efforts to be acquired for the Industry in this country.

Another proposal is for the formation of an Academy Committee composed of leading screen personalities—actors, artistes, directors and craftsmen—to discuss the development of the cultural side of the film Industry, including writing, direction, acting, photography, art direction, accountancy, estimating costs, scheduling of production, etc.

By the establishment of such a centre where the various methods of production could be studied and improved by scientific research, it is hoped to place British film production on a more efficient and economic basis.

Continued from page 5

U.S. PRODUCTION CUTS

ever seen, and he has seen all the best films of recent years.

It will run to 19 reels, and some special arrangements will have to be made for its screening when it reaches this country, as they will in America.

Mr. Rose also saw rushes of "The Lady in the Dock," which impress him very deeply as holding potentialities for great entertainment.

Turning to British pictures, Mr. Rose said that he only wished conditions were favourable in this country to the production of at least ten pictures a year by his company. Lack of stars and studio space prevented his realisation of that idea. Paramount had, however, two scripts ready for shooting in "The Admirable Crichton" and "The Old Lady Shows Her Medals," which he hoped to get into production shortly.

The U.S. public was more receptive to British pictures than it has ever been. This was evidenced in the manner in which British films now being screened in the States were attracting the picture-going public.

According to the annual report of the Chief Constable of Bristol there are 45 kinemas in the city, of which 18 have been granted licences to open on Sundays.

Sheffield's Own C.T.B.F. Meeting

ECONOMICALLY OPERATED

RELATIONS of the C.T.B.F. and the local fund were discussed at the annual meeting of the Sheffield Benevolent Fund under the chairmanship of Sydney Kirkham, held at the Grand Hotel, on Friday, when disappointment was expressed that the renters were not assisting the fund.

The report of the committee stated that few applications for assistance had been made during the year. To recoup the financial loss by the contribution to "Glebelands," members were asked to contribute the equivalent of two-thirds of a d. per seat to the fund. Forty-nine members responded, and the total raised was £132 15s. 3d. Even if it was decided to make a further contribution to "Glebelands" of a similar amount to the last one, the balance of the fund would still be increased. But many post-war calls were expected, and it was prudent that they should build up a reserve to meet such contingencies and in order that grants might not be restricted.

A credit balance of £1,059 5s. 8d., against £890 15s. 10d. in the previous year, was shown in the financial statement. In addition, the fund has a holding of £1,502 5s. 2d. in 5 per cent. Conversion Loan.

The report and statement of accounts were adopted, and Arnold R. Favell, honorary secretary and treasurer, was thanked for his services.

Messrs. Shaw, McDonald, Clayton, Gent and Keeton (representing the C.E.A.), Gregory (projectionists) and Nelson and Downing (renters) were elected the committee.

Mr. KIRKHAM said last year Mr. Bromhead asked individual members to contribute to the C.T.B.F. The Sheffield Association realised that they had some obligation to the national fund. They thought £100 from Sheffield would amply cover what they were expected to do, but it was not well received by Mr. Bromhead, who thought he should have the whole of the Sheffield support.

The question, said Mr. Kirkham, was whether they were going to give £66 13s. 4d. as they did last year, asking the renters to make up the total to £100. The secretary had received a letter from the K.R.S. saying that they were unable to contribute anything. Mr. Bromhead had suggested that Sheffield should do as the Scottish Fund had done, which was to leave it to their members to support the national fund if they desired. In cases of hardship in the Sheffield area were relieved by the national fund. If Sheffield wanted to send anyone to a convalescent home or to "Glebelands" Sheffield paid.

J. W. KEETON: They want us to support two funds, our own and the national.

Mr. KIRKHAM: They don't care about our fund. They say ours is redundant, although we work on a lower percentage of cost.

Coun. HAROLD S. GENT said he was surprised at the attitude of the renters. If Sheffield had contributed to the Cinema Day appeal the renters would have put their hands down for about £66. Sheffield was proud of its fund, which was run economically. They did not know what their post-war obligations would be, and it was essential that they should conserve their funds. As they had obligations towards other organisations connected with the Industry, he proposed that they again make a grant of £66 13s. 4d.

This was seconded by J. W. KEETON and carried.

George Brent, Priscilla Lane and Bruce Cabot in SILVER QUEEN, forthcoming U.A. offering

STOCK ECONOMY PROPOSALS

Complicated by Staff Call-up

POSSIBILITY of further withdrawals of kinema man-power is hinted at in the official report issued on the meeting on Thursday between Board of Trade officials and representatives of N.A.T.K.E. and A.C.T.

The report states:

At a meeting held at the Board of Trade on Thursday, February 18, officials of the department discussed with representatives of the National Association of Theatrical and Kinematograph Employers and the Association of Cine-Technicians the problems likely to confront the film Industry as the result of rationing of film stock and prospective withdrawals of kinema man-power.

It was agreed that the questions raised should be further considered and discussed in due course at a further meeting.

K.R.S. FACE FILM-CUT PROBLEMS

Prefers its own allocation

PROBLEMS of the allocation of film stock, consequent upon the anticipated cut of 25 per cent. imposed by the Board of Trade, occupied the K.R.S. on Thursday preparatory to the further meeting with the Board on Tuesday.

A uniform percentage cut, based on the year 1942, was advocated, with the right of transference from one renter to another if "under" or "over" footage, and there was agreement on the limitation of credit titles. Newsreels, it was recommended, should be treated separately.

Review of the North-South London release arrangements was also suggested.

The discussion circled around questions asked by the Board at an earlier meeting, and included (1) possible cuts in credit titles and censor certificates; (2) the cut to be based upon the amount of film stock used during 1942; (3) economies in trailer use; (4) the application of the cut to non-members as well as members of the Society and a reasonable allocation of film to all; and (5) the possibility of the operation of a "global" cut to renters as a whole and the allocation of film by the Society to individual renters.

It was submitted at the meeting under (1) that while these could be cut they could not be entirely eliminated, under (2) that anomalies might arise by fixing the basis upon any one year, especially as during 1942 there had been economies voluntarily undertaken, (3) that trailers were necessary as part of the information to be given to patrons (this was not unanimous), (4) that the cut must be applied to non-members and members under a fair method of allocation, and that under (5) the acceptance of a uniform cut as applied totally would require the setting up of machinery to allocate film—a difficult task. This acceptance must be coupled with the right to transfer film to various renters on a system of "overs" and "unders"—a sliding scale to meet circumstances.

A very important point was brought forward during discussion—the old problem of North and South London releases which, now that rationing was becoming compulsory, would have to be adjusted in order to effect economies and ensure copies being used to their fullest extent.

Whether allocation within the Society should be based upon a particular year or on an average over three years was left for further consideration.

It was thought advisable for renters and exhibitors to meet to discuss problems arising from the cut and this was arranged for to-day, Thursday.

A question asked by a member whether there was any means of checking the figures of the Board of Trade regarding consumption by members, was answered that the laboratories had been asked to supply the figures upon which the cut would be based.

It was stated during debate that the film used for other than commercial films—supplies for Service uses—would not be considered in the cut. Stock used for M. of I. films would be debited to the M. of I.

K.R.S. Discuss Principle of Four-Day Bookings

Whether under a former K.R.S resolution not to book a film for four days renters were debarred from booking for three days of the same week was discussed at length by the K.R.S. on Thursday.

The earlier resolution was passed in order that there should be no two-day booking to complete a week. A case had arisen, however, of an exhibitor wishing to book for Sunday, Monday, and Tuesday, and for the remaining four days of the week. The earlier resolution obstructed this possibility.

Members were generally in favour of the three- and four-day bookings at the kinema being recognised, provided both programmes were supplied by the same renter. This was argued against by some members, who required freedom for the exhibitor to book from other renters.

In the absence of a number of principles it was decided to bring the position forward at a later meeting, as if it were decided to adopt the principle the four-day booking resolution would have to be rescinded.

Several other two-day booking problems were discussed and dealt with according to peculiar circumstances.

Among other business dealt with were Service Committee recommendations regarding films for troops; participation in "Wings for Victory" effort; certification of destruction of old films in Malta—possibly by N.A.A.F.I. official; and a testimonial to the K.R.S. for its part in the R.A.F. Benevolent Fund effort.

RENTERS AND REISSUES

A motion dealing with the reissue policy of renting houses which was on the agenda of last Thursday's K.R.S. meeting fell to the ground, due to the absence of mover and seconder.

Death had overtaken C. M. Woolf, the mover, while S. Eckman, the seconder, was absent from the meeting.

The motion desired to state that no member of the Society shall dispose of his reissue rights in any film to any person, firm or corporation not being a member of the Society.

The question will probably be reintroduced at a later meeting.

M. of I. Meet News Reels

At a meeting held at the Board of Trade on Friday, officials of the Department and of the Ministry of Information again discussed with representatives of the News Reel Association the question of economy in the use of film stock for news reels.

A further meeting will be held when the Association has held a joint meeting with the C.E.A.

E

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Algiers (U.A.)—American.	99 min. (A)	Charles Boyer, Hedy Lamarr, Sigrid Gurie.	Carbon copy of the French film "Pepe le Moko" reissued. Colourful atmosphere, strongly romantic and well acted.	Very good popular booking. Not for juveniles.
Cargo of Innocents (M-G-M)—American.	109 min. (A)	Robert Taylor, Brian Donlevy, Charles Laughton.	Spectacular sea war adventure melodrama. Story somewhat far-fetched, but feminine angle cunning and thrills big.	Very good star booking for the masses, family and youngsters.
Circus, The (G.-B.)—Russian.	89 min. (A)	L. P. Orlova, C. D. Stolyarov.	A very naïve circus romance with excellent ring sequences. Curious mixture of very good and very bad.	Museum piece for specialised audiences. Not for juveniles.
Keeper of the Flame (M-G-M)—American.	100 min. (A)	Katharine Hepburn, Spencer Tracy, Richard Whorf.	Stern, out-of-the-rut political romantic drama, adapted from I. A. R. Wylie's novel. but stars' performances superb and culmination terrific.	Outstanding booking, particularly for good-class halls. Not for youngsters.
Mademoiselle France (M-G-M)—American.	104 min. (U)	Joan Crawford, John Wayne, Philip Dorn.	Lavishly mounted espionage romantic melodrama, set in occupied France. Production somewhat overdressed, but mass and feminine appeal obvious.	Good popular booking. Nothing to harm youngsters
Submarine Alert (Paramount)—American.	68 min. (A)	Richard Arlen, Wendy Barrie, Nils Asther.	Serial-like romantic espionage melodrama. Story highly coloured, but acting vigorous and thrills well-timed.	Topical supporting programmer for the industrials Should not harm youngsters.
†**Thunder Birds** (20th Century-Fox)—American.	76 min. (U)	Gene Tierney, Preston Foster, John Sutton.	Spectacular romantic aerial melodrama, in Technicolor. Story straightforward, sentiment good, and thrills realistic.	Capital booking for the masses, family and youngsters.
*Thunder in the City (International Film Renters)—British	86 min. (U)	Edward G. Robinson Lule Deste ... ... Ralph Richardson.	Bright romantic comedy drama. First reviewed in Kine., January 21, 1937. ...	Good re-issue for the masses and family.

* A British Picture. † In Technicolor.

REVIEWS FOR SHOWMEN

Submarine Alert

Paramount. American (A). Directed by Frank MacDonald. Featuring Richard Arlen, Wendy Barrie and Nils Asther. 6,125 *feet. Release not fixed.*

SERIAL-LIKE romantic espionage melodrama about the hectic experiences of a friendly alien while unknowingly acting as bait in a trap set by the F.B.I. to catch ruthless Axis agents. The highly coloured tale not only embraces all the threadbare cliches of conventional fiction, but throws in an ailing child for good measure. The mixture, although handled with punch and sincerity, is a little too artless to ring the box-office bell. Topical supporting programmer, mainly for industrial audiences.

Story.—G. B. Fleming, F.B.I. chief, learns that the sinkings of oil-tankers are due to information sent out on illegal transmitters, and immediately sets to work to ferret out those responsible. He believes that his country's enemies are short of technicians and secretly arranges for Lew Deerhold, a friendly alien with a wide knowledge of radio, to lose his job.

Lew needs money for an operation on Tina, his small niece, and jumps at the first offer of employment. It comes from Dr. Huneker, second in command of a Nazi spy ring. Ann Patterson, a Government agent, helps the loyal Lew when he unknowingly leads the F.B.I. to the gang's hide-out, and in the end the rogues and their elusive leader are apprehended, an enemy submarine is sunk, Tina survives her operation and Lew and Ann presumably marry.

Acting.—Richard Arlen gives a robust portrayal as true-blue Lew, and Wendy Barrie also takes it on the chin as Ann, but Nils Asther, Marc Lawrence and John Miljan are very obvious villains, and a little of Patsy Nash, as Tina, goes a long way.

Production.—The hero has many hair-breadth escapes from death, the heroine shares most of his hazards, the villain gets it in the neck, the American bomber gets an enemy submarine at its first bomb attempt, the small child does her best to evoke a tear, and the climax is coloured with a patriotic peroration. The story set-up is, it will be observed, true to the Lyceum tradition, but, in spite of its modern frame, the picture is a little old-fashioned. Its cliches, or rather infirmities, restrict its appeal to industrial and, regardless of its "A" certificate, juvenile audiences.

Points of Appeal.—Hearty action, vigorous characterisation, good title and popular and workmanlike cast.

Keeper of the Flame

M-G-M. American (A). Directed by George Cukor. Featuring Katharine Hepburn, Spencer Tracy and Richard Whorf. 9,039 *feet. Release not fixed.*

STERN, out-of-the-rut political romantic melodrama, adapted from I. A. R. Wylie's novel about a famous newspaper man who sets out to write the biography of one of America's most illustrious sons, but, after many strange experiences involving the dead man's wife, finishes up by unmasking a ruthless and utterly unscrupulous disciple of Fascism.

The acting of Katharine Hepburn and Spencer Tracy is superb, and the supporting cameos are also faultless, but during the sombre approach to a tense and terrifically exciting climax artistic effect is frequently put before action. The Orson Welles-like early treatment and technique will, no doubt, stimulate and excite the more enlightened patrons, but there is, on the other hand, a more than remote possibility that the initial delays may tax the patience of the action-loving masses.

Nevertheless, the picture is, in spite of its dark preliminaries, impressive and refreshingly off the beaten track. Outstanding star and title proposition, particularly for good- and high-class halls.

Story.—Robert Forrest, a famous and honoured American citizen, is killed when a bridge on his estate collapses during a storm. Steve O'Malley, a fearless newspaper man who had recently been turned out of Nazi-ridden Germany, believes that Forrest's biography will make good propaganda and decides to write it. He has difficulty in interviewing Christine, Forrest's retiring widow, but eventually succeeds. Before long, he finds himself in love with Christine, but as his affection increases so his suspicion that she murdered her husband grows.

He thinks she is having an affair with Geoffrey Midford, her impecunious cousin, but subsequently learns he is wrong. Threats by Clive Kerndon, Forrest's sinister secretary, ultimately compel Christine to confide in Steve. She reveals that she could have saved her husband, but deliberately let him go to his death because she had discovered he was a Fascist and was about to sell out his country. Clive kills Christine; Steve narrowly escapes a similar fate and gives the true story to the world.

Acting. — Katharine Hepburn acts with superb restraint and effectively cultivates an air of mystery as Christine, and Spencer Tracy is a sympathetic and forthright Steve. Richard Whorf also distinguishes himself as the sinister Clive. Margaret Wycherley, Forrest Tucker, Horace McNally, and juvenile Daryl Hickman are others worthy of mention.

Production.—The play approaches political espionage from a novel and psychologically effective angle, but its opening is a little too slow; its attempt to fool an audience through its red-herring supporting characters a little too deliberate, and its atmosphere rather too sombre for it to rivet the attention of the industrial masses.

Happily for the universal box-office, its pace accelerates and its purpose becomes clearer during the latter half. The last two reels are exciting and thrilling, as well as intelligent and thought-provoking. Its final spurt, together with the consistently fine acting of Katharine Hepburn and Spencer Tracy, make it outstanding romantic melodrama for average, good and high-class halls. Its star and title values are, of course, terrific.

Points of Appeal.—Powerful, exciting and thought-provoking story, effective if sombre atmosphere, fine acting by Katharine Hepburn and Spencer Tracy, good dialogue, tense climax and exceptional title and star values.

Continued on page 19

15

— a Nation will only live as long as it has people ready to die.

Piet Hein

WHO IS PIET HEIN?

GB NEWS
THE WORLD'S FASTEST FILMS-REEL

GENERAL FILM DISTRIBUTORS LTD., 127/133

chardson

R FLEET

WITH

Googie Withers

Esmond Knight

Associate Producer **RALPH RICHARDSON** Production Designed by **ALFRED JUNGE**
Written & Directed by **VERNON CAMPBELL SEWELL & GORDON WELLESLEY**
Presented by **MICHAEL POWELL & EMERIC PRESSBURGER**
A PRODUCTION OF THE ARCHERS

UNIVERSAL NEWS

RDOUR ST., LONDON, W.I. Tele.:—GERRARD 7311

PROVINCIAL TRADE SHOWS

NOTTINGHAM	Ritz	- Fri. Feb. 26, at 10.45 a.m.
MANCHESTER	Odeon	- Fri. Feb. 26, at 10.45 a.m.
LEEDS	Odeon	- Fri. Feb. 26, at 10.30 a.m.
NEWCASTLE	Odeon	- Fri. Feb. 26, at 10.45 a.m.
GLASGOW	Paramount	- Fri. Feb. 26, at 10.45 a.m.
LIVERPOOL	Paramount	- Tues. Mar. 2, at 10.45 a.m.
CARDIFF	Odeon	- Wed. Mar. 3, at 10.45 a.m.
SHEFFIELD	Cinema House	Wed. Mar. 3, at 10.45 a.m.
BIRMINGHAM	Scala	- Wed. Mar. 3, at 10.30 a.m.
BELFAST	Classic Cin.	- Tues. Mar. 16, at 10.45 a.m.

Continued from page 14

Cargo of Innocents

M-G-M. American (A). Directed by Robert Z. Leonard. Featuring Robert Taylor, Charles Laughton and Brian Donlevy. 9,802 feet. Release not fixed.

SPECTACULAR naval melodrama describing the tempering and testing of a cock-sure civilian sailor, one of the upper ten, at the hands of a well-disciplined, straight-shooting product of the lower deck. The tale, which, incidentally, ensures feminine appeal by its interest on the plight of torpedoed babies and expectant mothers, smacks of fiction rather than fact and more of propaganda than either, but it proves that the Americans know how to select a pretty good tune when blowing their own trumpet. Its showmanship and, above all, its galaxy of stars make it an obvious box-office attraction. Very good booking for the masses and family.

Story.—Gregg Masterman, a high-born young American, is ordered by Rear Admiral Stephen Thomas, a sailor of the old school, to serve under Lt. Cmdr. Martin J. Roberts, a ranker, on the *Warren*, veteran destroyer of the last war. Gregg fails to appreciate that the Navy is bigger than individuals, and he and Roberts have a few sharp words when Roberts refuses to slow down the ship, following a serious accident to Johnson, an old-timer petty officer.

Later, they rescue 20 small babies and two expectant mothers, survivors of a torpedoed liner, while on their way to join a convoy. One of the mothers has a bad confinement, but again Roberts refuses to put the life of one person before the lives of many. Shortly afterwards, the ship is dive-bombed and Roberts is wounded. Gregg takes over and, having learned his lesson, is primarily responsible for the sinking of a Japanese battleship. Medals are liberally awarded at the fade-out.

Acting.—Robert Taylor and Brian Donlevy score in contrast as Gregg, a twentieth century Paul Jones, and Roberts; Walter Brennan is sincere as the somewhat sentimental Johnson, and Charles Laughton slices the ham neatly as the Admiral.

Production.—The story resembles "In Which We Serve" inasmuch as it is partly woven around a destroyer and her crew, but the similarity dims when the babies and expectant mothers are taken on board and ends when the hero has an incredibly easy victory over the Japs.

The penultimate flood of exuberant patriotic sentiment—the David and Goliath naval engagement has to be seen to be believed—reduces the drama to the level of hokum, but whether or not patrons have heard of the British Navy or the Nelson touch, and such of the power of alien propaganda that very few have, its keen showmanship will serve it in good stead. Its provocative title and terrific star values give additional encouragement to the gamble. They do more; they make it a popular certainty.

Points of Appeal. — Versatile action, topicality, strong feminine angle, spectacular thrills, provocative title and terrific star values.

Thunder Birds

Twentieth Century-Fox. American (U). In Technicolor. Directed by William A. Wellman. Featuring Gene Tierney, Preston Foster and John Sutton. 6,947 feet. Release not fixed.

SPECTACULAR romantic aerial melodrama, photographed in Technicolor, unfolding in, around and above Thunder Bird Field, the vast Arizona training centre for United States, British and Chinese air cadets. The tale, one of rivalry between an American flying instructor and a British cadet for a girl, is far from new, but it provides a substantial and appropriate vehicle for the encouragement of Anglo-British friendship and a colourful peg on which to hang picturesque and breathtaking thrills. Technicolor and a sound, if not star-studded, cast do the rest. Capital adventure fare for the masses and the family.

Story.—Peter Stackhouse, young English surgeon, enlists in the R.A.F. to avenge his brother's death and receives the blessing of Lady Stackhouse, his proud and aristocratic grandmother. He is sent to Thunder Bird Airfield, Arizona, training centre for American and Allied pilots. Steve Britt, an American flying ace, joins the station at the same time as Peter as instructor.

Later, the two become rivals for Kay, granddaughter of Gramp Saunders, a wealthy cattle breeder. Peter suffers from air sickness, but Steve refuses to turn him down. His altruism causes him to fall foul of the authorities, but in the end a spectacular twist justifies his faith in his pupil, even if it means him losing Kay.

Acting.—Gene Tierney has glamour and acts with sincerity as Kay, Preston Foster and John Sutton are thoroughly convincing as Steve and Peter, and Dame May Whitty and George Barbier are responsible for two delightful supporting cameos as Lady Stackhouse and Gramp Saunders.

Production.—The story gives little that is unexpected, but its lack of originality does not prevent it from coupling wholesome sentiment with clean and exhilarating romance and spectacular aerial thrills. Dame Whitty's delightful performance as Peter's intensely patriotic grandmother is obviously a graceful compliment to Lady MacRoberts, brave Scottish donor of bombers to the R.A.F. in memory of her sons. Its refreshing and exciting naïvete is also responsible for a healthy and exhilarating contribution to Anglo-American friendship. Technicolor effectively amplifies its many good points. Great stuff for kids of all ages.

Points of Appeal.—Clean, straightforward, fast-moving story, good sentiment, sincere and vigorous characterisation, realistic flying thrills and Technicolor.

The Circus

G.-B. Russian (A). Directed by C. V. Alexandrov. Featuring L. P. Orlova and C. D. Stolyarou. Approximately 8,000 feet. Release date not fixed.

MADE in 1936, this circus romance is a curious mixture of very naïve drama and very good spectacle. The dramatic moments are often laughable, but even Busby Berkeley could find nothing to complain about in the circus ring sequences which include a woman being shot from a gun.

It has not any real general appeal, but to those interested in the kinema it is certainly a museum piece. As in most Russian films of the period, it has a propaganda purpose—in this case the futility of the colour bar.

Story.—Marion Dixon, a circus performer, is nearly lynched in America because she has a coloured baby. She escapes with the help of a German impresario to Russia and is billed at the Moscow State Circus. The impresario dominates her mercilessly, threatening to expose her past. She falls in love with Martinov, a Russian artiste, and refuses to leave the country with him when his contract is not renewed. The impresario exposes her secret in public, but is only greeted, to his surprise, with derisive laughter. The negro baby is taken to everyone's heart as a symbol of race tolerance.

Acting.—L. P. Orlova overacts, but C. D. Stolyarov makes a handsome hero. The English of the former is generally not very intelligible. As the impresario, P. V. Masalski reminds one of the villain in the Keystone comedies.

Production.—No praise can be too high for the excellent way the circus atmosphere has been caught. The performing animals, the sensational stunts, and the glittering ensembles are brilliantly conceived and executed.

However, when it comes to drama one is taken back to about 1910.

Points of Appeal.—Circus atmosphere.

Mademoiselle France

M-G-M. American (U). Directed by Jules Dassin. Featuring Joan Crawford, John Wayne and Philip Dorn. 9,345 feet. Release not fixed.

LAVISHLY mounted melodrama of Occupied France, telling of chequered romance between a blue-blooded French girl and a self-made industrialist who poses as a quisling. The film is no laggard when it comes to the cultivation of feminine appeal. Joan Crawford's wardrobe is terrific! Moreover, it hitches its elegant espionage hokum to a couple of box-office stars. Good popular booking.

Story.—Michele de la Becque, a selfish, self-willed but attractive member of the French aristocracy, is in love with Robert Cortot, a wealthy and influential industrialist. He returns her love, but both their outlooks change when the Nazis invade France and occupy Paris. Michele takes a job, harbours Pat Talbot, member of the R.A.F. Eagle Squadron, and generally shows signs of complete rehabilitation, but Robert becomes friendly with the Nazis.

Later, Michele exercises her wit and charm to get Pat out of France and even contemplates going herself, but at the last minute she learns that Robert is the secret head of France's big underground movement. The happy revelation prompts her to return to Robert, following the escape of Pat and two English officers in a convenient R.A.F. plane.

Acting.—Joan Crawford looks attractive and acts as intelligently as the part will permit as Michele, but her extensive wardrobe is hardly conducive to a convincing portrait of "hard going." John Wayne is a trifle awkward as Pat, but Philip Dorn impresses as Robert.

Production.—The picture is entertaining in a novelettish sort of way while it sticks to conventional espionage romance, but it falls down rather badly when it attempts to depict the shame and agony of Occupied France.

Still, at least one of its inconsistencies is a box-office blessing; the star's fabulous frocks augurs well for feminine appeal. Title and star values also favourably weight the scales.

Points of Appeal.—Popularity of espionage romance, versatile performance and extensive wardrobe of Joan Crawford, exciting climax, provocative title, obvious star values.

REISSUES

Algiers

United Artists. American (A). Directed by John Cromwell. Featuring Charles Boyer, Sigrid Gurie and Hedy Lamarr.

THERE is every bit as much popular appeal in this romantic drama of a crook in exile in a criminal sanctuary in Algiers as there was when it was reviewed in our issue of September 1, 1938. In other words, it is one of those pictures that do not date.

As we pointed out before, the atmosphere is colourful, the action is tense, and the acting, particularly of Charles Boyer as the French crook, Joseph Calleia as a native detective, and Gene Lockhart as an informer, excellent.

Thunder in the City

International F.R. British (U). Directed by Marius Goring. Featuring Edward G. Robinson, Luli Deste and Ralph Richardson. 7,900 feet. Release not fixed.

ROMANTIC comedy drama of big business about a high-pressure American publicity man who learns, while on a visit to peace-time London, that the English are not so dumb as they are reputed to be. Originally Trade shown by United Artists and reviewed in the KINE. on January 21, 1937, its fabulous story still makes a good vehicle for Edward G. Robinson, and his vital performance gives it the benefit of most doubts as a popular reissue. Its appeal is amplified by two British players, Ralph Richardson and Nigel Bruce, who have considerably increased in box-office stature with the passing of the years. Technical qualities are first class, but we must point out that it no longer counts for quota.

A.B.P.C.'s £3,000,000 CONVERSION SCHEME

FULL details are announced about the proposed conversion scheme of the 5 per cent. first mortgage debenture stock at £103½ per cent. of Associated British Picture Corporation, which is to be replaced by an issue of £3,000,000 new 4½ per cent. first mortgage debenture stock at £101 per cent.

The new stock will be repayable at £102 per cent. on or before January 1, 1976, by means of an annual cumulative sinking fund of 1½ per cent., commencing in 1945.

The new stock will be secured by a trust deed in favour of the Law Debenture Corporation as trustees. Power is reserved to the Corporation to create further stock, not exceeding in the aggregate £2,000,000.

Exchange Rights

Instead of receiving payment in cash of the 5 per cent. stock, holders of the Corporation are offered the right to exchange into the new stock. In respect of each £100 of old stock, debenture holders are offered on June 1 next £100 of new stock, plus a cash payment of £2 10s., which represents the difference between the £103½, the repayment price of the old stock, and £101, the issue price of the new stock. They will also receive £2 1s. 4d., less income tax, representing the interest at the rate of 5 per cent. per annum from January 1, 1943, to June 1, 1943, being the date fixed for the repayment of the old stock.

The new stock will carry interest at the rate of 4½ per cent. per annum as from June 1, 1943, and the first interest payment will be made on January 1, 1944.

Well Covered

Based on the audited balance sheet as at March 31, 1942, the new stock is covered as to capital nearly three times by the net assets. This does not, of course, take into account profits earned since that date.

The profit of the Corporation for the year to March 31, 1942, including dividends paid by subsidiary companies out of profits earned in that year, before providing for interest on the old stock, or for taxation, but after providing for depreciation and amortization, amounted to £1,068,074, and was sufficient to cover the annual interest on the new stock (£135,000) nearly eight times.

Position Improved

The Corporation is now the owner of the whole of the ordinary and "A" ordinary shares of Union Cinemas. Further, the Corporation has recently sold its holding in Metropolis and Bradford Trust Co. for £450,000 in cash. These two transactions have, in the directors' opinion, considerably improved the Corporation's position.

Messrs. Myers and Co., the Corporation's brokers, have guaranteed the subscription of the new stock for a commission of three-quarters of one per cent. on the nominal amount of the new stock, plus a commission of one-eighth of one per cent.

Any 5 per cent. first mortgage debenture stock not converted will be repayable at £103½ per cent. on June 1, 1943.

MORTGAGES AND CHARGES

Ace Distributors, Ltd., 60-66, Wardour Street, W.1.—Assignment of moneys due to company in connection with the exhibition of films, and moneys due to company in respect of films produced, dated February 1, 1943, to secure all moneys due or to become due from company to Barclays Bank, Ltd.

Television Shares Improve

Specialised buying of kinema issues forced up a number of shares against the downward trend of the market generally.

Results were prominent in the case of P.C.T. issues, where the 7½ preferred ordinary jumped 1s. to 28s., while the "B" pref. rose 1s. 1½d. to 27s. 1½d., and the "A" pref. 4½d. to 27s. 4½d.

P.C.T. Construction 7 per cent. pref. were also bought, and advanced 3d. to 20s. 3d.

Other bright features were provided by Cinema Television 6d. deferred, which rose a further 3d. to 5s., Scophony 5s. which rose 3d. to 2s. 10½d., and Dufay-Chromex 5s. ordinary, which were up 3d. to 3s. 10½d., on the Polyfoto deal. It is believed that all these companies are doing special Government work.

Odeon 5s. ordinary continued to rise, and finished at 16s. 1½d., a gain of 4½d. Gaumont British pref. hardened to 20s. 1½d., which was also a rise of 4½d.

Elsewhere the tendency was dull. A.B.P.C. 5s. ordinary fell 6d. to 14s. 3d.; A.P.P.H. a similar amount to 18s. 9d.; British Lion declined 3d. to 10s.; Stoll 3d. to 9s. 9d., and Union Cinemas 6d. to 19s. 6d.

DEBTOR'S KINEMA LOSSES

Newcastle Bankruptcy

Losses sustained over a kinema venture were given as one cause of failure by Solomon Slesenger (47), warehouseman, of Hadrian Road, Newcastle, who appeared last week at Newcastle Bankruptcy Court for his public examination.

The statement of affairs showed liabilities expected to rank at £6,545 10s. 8d., assets £1,300 9s. 8d., and deficiency £5,155 1s.

Debtor estimated his net trading loss to July, 1941, as £7,365 18s. 7d., which included loss from carrying on a kinema business, £764; loss on sale of kinema, £350. He alleged misappropriations by employees of £8,000.

The Official Receiver said the reason for the delay in issuing his observations was because difficulties had been experienced in the preparations of the statement of affairs. This was filed only recently owing to debtor's incarceration since shortly after the date of the receiving order, in consequence of his failing to meet a claim by the Crown in respect of purchase tax.

Denman Pays 6½ per cent.

The Denman Street Trust Company announces a final ordinary dividend of 4½ per cent. making 6½ per cent. for the year to December 31 last, compared with 6 per cent. The annual general meeting will be held on March 2 at 2.30 p.m.

Net profit for 1942 amounted to £27,376, against £25,443. The sum of £64,840 is carried forward as against £60,132 brought in. Investments appear in the balance sheet at £1,146,566, and a valuation shows a depreciation of approximately £57,000, compared with a depreciation of £333,000 a year earlier.

There is a capital reserve against investments depreciation amounting to £107,346.

SHARE MARKET

	This Week.	Movement.
African Theatres Ord. ..	62/6	— -/3
Assoc.Brit.Pic.Corp.5/-Ord.	14/3	— -/6
,, 6% Pref.	24/9	—
,, 5% Debs. ..	£103½	—
A.P.P.H. Ord.	18/9	— -/6
Brit. & Dom. Films £1 ..	3/7½	— -/1½
Brit. Lion Pref. Ord. ..	10/-	— -/3
Capital Prov. News 5/-	4/-	—
Cine. Television Dfd. (6d.)	5/-	+ -/3
Dufay-Chromex 5/- Ord.	3/10½	+ -/3
Gaumont-British Ord.10/-	14/-	—
,, "A" Ord.	6/6	— -/1½
,, 5½% 1st Pref. ..	20/1½	+ -/4½
,, 4½% New Debs. ..	£99¾	— 5/-
General The. Prefd. ..	12/6	—
,, 6½% 1st Mort. Deb.	£102	—
Mde. Tussaud 1/- Def. ..	1/6	— -/1½
,, £1 Prefd. Ord. ..	14/4½	— -/1½
Moss Empires £1 Ord. ..	35/-	+ 1/3
,, £1 Cum. Pref. ..	20/-	+ -/3
Odeon 5/- Ord.	16/1½	+ -/4½
,, 6% Pref.	20-6	—
,, 5% Debs.	£102½	—10/-
P.C.T. 7½% Ptg. Pf. Ord.	28/-	+ 1/-
,, Cum. "A" Pref. £1	27/4½	+ -/4½
,, Cum. "B" Pref. £1	27/1½	+1/1½
,, Const. 7% Pref. ..	26/3	+ -/3
Scophony 5/- Ord. ..	2/10½	+ -/3
Sound City (Films) 6% Pref.	7/-	—
Stoll Th. Corp.	9/9	— -/3
Twentieth Cent. Ord. ..	1/4½	—
,, 6% Pref.	3/7½	—
Union Cinemas Ord. ..	2/6	—
,, 1st Pref.	21/-	—
,, 2nd Pref.	19/6	— -/6

£1 shares unless orherwise stated.

Company Notes and News

NEW PRIVATE COMPANIES

F. B. T. Sound Manufacturing Co., Ltd.—Registered February 13. Capital, £1,000 in 1,000 shares of £1 each. Manufacturers and dealers in kinematograph apparatus, sound reproducing plant, etc. The directors are John G. French, "Wyckvern," Blyth Road, Coleshill, director of Gyrotone, Ltd.; Cecil H. Banks, 156, High Street, Coleshill, electrical engineer; Geo. E. C. Taylor, 56, High Street, Coleshill, electrical engineer; Norman F. French, 10, Parkfield Road, Coleshill, electrical engineer; Francis H. Wayne, 14, Temple Street, Birmingham, solicitor. Solicitors: Wayne and Co., Birmingham. Registered office: 14, Temple Street, Birmingham.

Capital Publicity and Display, Ltd.—Registered February 10. Capital, £100 in 100 shares of £1 each. Poster and sign writers, etc. The directors are Jeremiah McCarthy, 72, Paradise Street, S.E.6, clerk; Lynda H. E. Armour, "Chandos," Rotten Row, Lewes, private secretary. Solicitor: F. H. Carpenter, 74, Grand Parade, Brighton.

Effaness Productions, Ltd.—Registered February 9. Capital, £100 in 100 shares of £1 each. Producers of plays, films, etc. The first directors are Chas. B. R. Fleming, Milnthorpe Gate, Milnthorpe Road, Eastbourne, author; Herbert St. John, 259, Grove End Gardens, N.W.8, theatrical manager (both directors of Charles L'Epine, Ltd.). Registered office: National House, 60-66, Wardour Street, W.1.

SATISFACTIONS

Stoll Theatres Corporation, Ltd., Stoll Offices, W.C.2.—Satisfaction in full on December 22, 1942, of (a) mortgage dated June 17, 1938, and registered June 17, 1938, and (b) mortgage dated July 7, 1938, and registered July 13, 1938.

O.D.S., Ltd., managers of picture theatres, etc., Henley House, 2, Chesterfield Gardens, W.1.—Satisfaction in full on December 31, 1942, of mortgage dated December 15, 1939, and registered December 29, 1939, securing £4,000.

Central Picture Theatres (Lincoln), Ltd., 55, Mexborough Grove, Chapeltown, Leeds, 7.—Satisfaction in full on December 30, 1942, of mortgage registered January 5, 1934, securing £3,075.

DUFAY-CHROMEX EXPANSION

Polyfoto Acquired

THE Board of [illegible] Ltd., announces [illegible] Chromex, ments for the acqu[illegible] arrange- company of the [illegible] by the Polyfoto (England), Ltd [illegible] king of completed. [illegible] are being

Dufay-Chromex, which [illegible] an issued capital of £989,730, was re[illegible] red in 193[illegible] to develop the Duf[illegible] lour and Cinecolour process of [illegible] or photography.

For the year to Septe[illegible] 30, 1942, there was a net loss, aft[illegible] and pro- vision for losses of su[illegible] diary com- panies, of £10,558. No div[illegible] has been paid on the ordinary sha[illegible] and no dividend on the cumulat[illegible] preference shares since February, 19[illegible]

Polyfoto (England), Ltd[illegible] private company with an issued capital of £25,000, has shown big ex[illegible]sion in the past few years. Profits [illegible] the three months to December 26, 1[illegible] have been put at over £33,000.

Names in the News

William Forber, manager [illegible] the Gaiety, Liverpool, has returned to the management of the Palladium, St. Helens, a position which he formerly held in 1939. Mr. Forber, trained as an operator, has held responsible positions in several kinemas in St. Helens and district.

The many friends of **Alderman H. N. Frost,** Chairman of the Majestic Cinema, Cradley Heath, will regret to hear that he is temporarily laid aside by illness. Ald. Frost recently sustained a severe loss by the death of his wife, and all will wish him a speedy return to normal health.

"Tommy" Mangan, Midland Manager for Pathe, secured good publicity for his Trade show of the Russian film, "One Day of War," at the Forum, Birmingham. Among the civic representatives who accepted invitations were the Lord Mayor and Lady Mayoress of Birmingham, and the Mayors of Smethwick and Warwick.

At Colne on February 10, a special constable's long-service medal was presented to **A. Warburton,** licensee of New Star Cinema, who served as a special constable at Fleetwood from 1926 to 1935, and was presented with a long-service medal there.

William Garlick, the new manager of Burnley Odeon Cinema, is a former Journalist, joining Allied Newspapers after the last war. Then he became sports and entertainments reporter to the Manchester edition of the *Daily Express*.

He has served with Manchester Odeon and at Guidebridge, Ashton-under-Lyne.

C. J. Broughton has just been appointed assistant manager under Donald Shave at the Ealing Forum. Although interested in entertainment from an early age (he is a pianist), he was originally employed in the insurance world. Nearly two years ago he joined the Olliver circuit at the Regal, Cirencester, Glos., where he spent 18 months. He then became assistant manager at the Regal, Wembley (A.B.P.C.), from which he has now been transferred.

There is a curious coincidence here, for Mr. Shave, who has just started his 15th year with A.B.C., began his career in the film business at the Cirencester Picture House, which later was acquired by Albany Ward.

W. B. Gibson, manager of the Hippodrome, Sheffield, for more than 15 years, terminated his position last week-end. He went to Sheffield from Newcastle as assistant manager in 1924, and three years later was appointed manager. At that time the theatre was used for variety. In 1931 the Hippodrome was acquired by the A.B.C. circuit and turned into a kinema.

To Every Exhibitor

SOCIAL ENEMY No. 1

ANGLO-AMERICAN FILM CORPORATION

PRESENT TO THE BRITISH PUBLIC A FILM THAT DEPICTS THE GREATEST SOCIAL EVIL WHICH BESETS OUR COUNTRY AT THIS TIME.

THE MODERN OUTLOOK TOWARDS VENEREAL DISEASES PROVES THAT OUR ATTITUDE IS BECOMING MORE SANELY ENLIGHTENED AND BY SOCIETY'S FRANK ADMISSION OF THE EXISTENCE OF THE SCOURGE WE HAVE AUTOMATICALLY ROBBED IT OF ONE OF ITS MOST POTENT WEAPONS—S E C R E C Y !

THIS GRAVE DANGER TO HUMANITY IS NOW RECEIVING THE UNDIVIDED ATTENTION OF ALL RELIGIOUS, MEDICAL AND SOCIAL AUTHORITIES IN THEIR DESIRE TO ASSURE THE PEOPLE OF THIS GREAT NATION THE RIGHT TO BRING UP A HEALTHY FAMILY OF WHICH THEY CAN BE JUSTLY PROUD.

" SOCIAL ENEMY No. 1 " IS NOT FOR THE PRURIENT MINDED OR FOR THE SORDID SENSATION SEEKER. ON THE CONTRARY, IT IS A PICTURE WITH A GREAT MORAL LESSON—A LESSON THAT, WHEN ASSIMILATED, MUST PROVE OF INESTIMABLE VALUE TO MANKIND.

Louis Jackson

ANGLO-AMERICAN FILM CORPORATION, LTD.

MINISTRY OF HEALTH,
WHITEHALL, LONDON, S.W.1. R.A.

27th January, 1943.

Your Ref. LHJ/JE.....
Our Ref. 93005/3/140.

SOCIAL ENEMY NO.1.

This film is an interesting and helpful attempt to translate into human terms some of the consequences of a great social evil.

The conditions and methods it portrays are American. Some of them are not the same as ours. The medical detail, too, has been over simplified. It would be wrong, for example, to think that such a simple blood test as that shown in the film is sufficient to establish whether or not a person has been infected. The safeguards against treatment of venereal diseases by quacks and fake doctors are also stronger in this country than in America.

But the film does bring out the essential points of the Government's campaign against venereal diseases in this country. It shows clearly what a terrible scourge and drag on the war effort these diseases are. It shows that venereal disease can be cured; that early treatment is essential; that treatment should be continued until a properly qualified doctor says that it may be stopped; that quack or self-treatment is useless, and that self-control is the only sure way to avoid infection.

Above all it shows that ignorance and secrecy are the allies of these diseases, and that if we are to do anything effective towards stamping them out we must fight without fear, know the facts about them, and not let our sons and daughters go out into the world ignorant of their dangers and consequences.

Ernest Brown

Minister of Health

ANGLO-AMERICAN FILM CORPORATION, LTD.

ANGLO-AMERICAN FILM CORP
123 WARDOUR STREET, LONDON, W.1.

IAL
EMY

Clifford Evans in a scene from THE FLEMISH FARM, which Sydney Box is producing and Jeffrey Dell directing for Two Cities

8th ARMY VICTORY FILM

PEACE AND WAR IN TWO CITIES' PRODUCTION

The first part of the week's work on "The Demi-Paradise" was occupied with backstage incidents of the famous local historical pageant sequences in which a busy Barchester citizen, Miss Ventnor (Margaret Rutherford), is seen taking her duties as Mistress of Ceremonies very seriously indeed.

The scene of this hive of activity was the stables which adjoin the lovely gardens where the pageant is enacted. In these big crowd scenes it is interesting to watch the wholehearted enthusiasm that director Anthony Asquith and his very able assistant George Pollock obtain from their artistes.

Scenes have also been shot in the canteen adjoining the shipyards where the ship destined for the Soviet Government is being built. Seen through broken windows, a pile of débris outside told of the Luftwaffe's futile attempt to slow up production. Inside, Ann (Penelope Dudley Ward), Ernie (Johnny Schofield), Walford (Michael Shepley) and Christie (Guy Middleton), the men with their faces blackened with smoke, are drinking the tea Ann hands out to them, summing up the damage and discussing the "incidents."

They are joined by the shipping magnate (Felix Aylmer) and Ivan (Laurence Olivier), who gets his first glimpse of how Britain can take it.

ARMY FILM UNIT'S BIG JOB

At Pinewood Studios, personnel of the Army Film Unit are working night and day rushing through the job of getting out the feature film of the advance of the 8th Army to Tripoli. The film, to be entitled "Desert Victory," is due for early G.F.D. release through the Ministry of Information.

From the 40,000 ft. of action shot by 30 odd cameramen attached to the Army Film and Photographic Unit, and the R.A.F. Film Unit, a feature film of 5-6,000 ft. is being prepared. The job of selecting the best scenes to tell a coherent story from the mass of action-full material is no easy task. Every one of the cameramen, either those up with the most advanced units of the armoured Forces, or those of the R.A.F. Film Unit roaring ahead, blasting Rommel's rearguard, turned in scenes which are chock-full of action.

The work of assembling these scenes is in the hands of Major David Macdonald, who was officer in charge of the Army Film and Photographic Unit in the Middle East, now in charge of production (director of "This Man is News," and many films before the war). Capt. Roy Boulting, director and supervising editor (director of "Pastor Hall," and more recently "Thunder Rock"). Lieut. Jenkins, assistant director (assistant director from London Films at Denham). Sergt. Best, editor (assistant editor of many peace time productions at Pinewood Studios).

The film, which will be generally released on May 15, also includes actual photographs of two letters which will become historic documents. One is from the Prime Minister to General Alexander giving instructions to clear the Axis forces out of the Western Desert. The other is General Alexander's reply, in which he says that he has done this and awaits further instructions.

Mabel Poulton Co-stars with Wally Patch

A new animal picture, "Mingling with Ming," sponsored by A. Fried, of Film Sales, Ltd., is in active production by Widgey R. Newman, who also wrote the script and is directing.

The film (an animal musical) co-stars Wally Patch and Mabel Poulton, supported by Jane Griffiths, Pamela Bevan and Howard Douglas. Jack Rose is at the camera for interiors and Eric Benhan has photographed the animal sequences. Joan Widgey Newman is associate producer and Bill Hemsley art director.

BIG HOSPITAL SETTING AT DENHAM

Elvey Directing

INTERESTING and authentic sets have been built for the new Two Cities film on the nursing profession, the title of which has not been yet definitely decided, which Leslie Howard is supervising and Maurice Elvey directing at Denham.

A perfect reproduction of the entrance hall, corridor and a nurse's room in a great hospital are the backgrounds against which the opening scenes are being shot. All these hospital backgrounds have been authentically reproduced by Paul Sheriff and art director Alec Vetchinsky.

Casting is in the able hands of Irene Howard; and such artistes as Cathleen Nesbitt, who plays the important rôle of the matron, Joan Maude and Jenny Laird have already got well into their stride. Leading man Stewart Grainger has the part of a young factory owner who is badly injured by an explosion in his own factory and is brought to the hospital as a patient. For the first time in his life he appreciates the devotion to duty that has to be the first thought of a nurse.

Another well-known stage artiste who will have a big chance in the picture is Margaret Vyner, who plays the rôle of a young musician.

Bob Krasker, lighting expert, and Jack Hildyard, chief camera operator, have obtained some unusual shots in these scenes.

"The Flemish Farm"

Following location scenes on an operational aerodrome, the Two Cities film unit, headed by director and author Jeffrey Dell, on "The Flemish Farm," has returned to Denham.

These highly satisfactory scenes constitute some of the most important incidents in the factual story concerning the Belgian airman who returned to his country for the sake of an ideal and braved the dangers of Nazi-ridden Europe.

To complete the film some model shots are being done at Highbury, with Douglas Woolsey in charge. Meanwhile, Editor Bob Bennett is well ahead with the cut sequences.

Tommy Trinder's last Ealing film, "The Bells Go Down," marks the end of a three-picture contract the comedian signed with producer Michael Balcon. He has now signed on for a further three. First of these will be a sequel to "Sailors Three," called "Fiddlers Three." This will be a musical and will show the three sailors, shipwrecked, finding themselves in the Rome of Nero's reign.

Christabel Moor who is being groomed by Paul Soskin. Story p. 25

VILLAGE DANCE SCENES

"Dear Octopus"

With the camera centred on the village celebration of the Randolph golden wedding in the village hall, Harold French has been occupied this week on other village scenes for the Paul Soskin-Gainsborough production "Dear Octopus."

The onlooker at Islington is carried straight away from the turbulent life of the present day to the heart of a peaceful English country village just before the war. In the small, over-decorated, overcrowded hall all the local celebrities and social workers are gathered. Jean Cadell—gentle, sweet, fussy and organising; Irene Handl, the middle-aged flapper; Helen Goss and Thealma Rea are typical country tradesmen's wives; Graham Moffatt, the willing but not-too-bright member of the dance band. Arthur Denton is a dreary, bewhiskered village type, and his wife, the postmistress, Kathleen Harrison, is the life and soul of the lively village community. With the belated arrival of Farmer Roland Culver, who is to conduct the band, the villagers start to make merry. Into this bustling scene come the entire Randolph family, resplendent in evening dress.

ARE YOU KEEPING UP THE WASTE-PAPER DRIVE ?

HANDLEY'S VENTURE IN FANTASY

THE new Tommy Handley-Gainsborough picture, "Time Flies," has started at Shepherds Bush, with Walter Forde again directing.

If, judging from current reports, "It's That Man Again" is said to be the craziest British film comedy yet, Maurice Ostrer says: "Wait till we've made 'Time Flies.'" Script-writers Howard Irving Young, Ted Kavanagh and J. O. C. Orton have plunged Handley into fantasy and such realms hitherto only touched upon by H. G. Wells.

Temporarily forsaking his "Itma" character, Handley appears in "Time Flies" as a slick company promoter in New York who tries to sell shares in a Time machine to a variety act, Evelyn Dall and George Moon. Whilst Felix Aylmer, the inventor, is showing them the possibility of his incredible invention, the "Time Ball," something goes wrong and all four of them are projected a million miles into space from the top of a skyscraper. The professor experiments further and suddenly they are hurled back to earth, back in the days of Queen Elizabeth.

The crazy possibilities of this new Gainsborough comedy can well be imagined. Handley and company have begun high-spirited work with Walter Forde this week in a setting of a New York apartment, prior to the wild take-off into Time.

Cast: Tommy Handley, Evelyn Dall, George Moon, Felix Aylmer, Olga Lindo, Leslie Bradley, Roy Emerton, John Salew, Vincent Holman, Iris Lang, Paul Merton, Lloyd Pearson, Nicholas Stuart, Tommy Duggan, Sydney Young, Noel Dainton, Glyn Rowlands, Brooks Turner, Wally Bosco.

Unit List: Production manager, Arthur Alcott; cameraman, Basil Emmott; art director, John Bryan; wardrobe, Miss E. Haffenden; make-up, W. Partleton; cutter, R. Walters; stills, E. W. Reed; recordist, V. Wilson; assistant directors, John Betts and Edwin Cross; assistant cameramen, Jack Asher and C. K. French; continuity, Regina Grant; hairdressing, Biddy Chrystal; loading, W. Law; numbers, Paul Wilson; sound camera, K. Goldberger; sound floor assistants, H. D. Mason and J. Leywood; floor electrician, C. W. Hillyer; property master, J. Ramsay.

The Palladium ballet in a scene with Gwen Catley in British National's Flanagan and Allen comedy THEATRE ROYAL, newest Baxter production

Soskin's New Discovery

Several months ago Paul Soskin signed young and unknown Christabel Moor with a view to grooming her for stardom. Forthwith, he sent her to the Royal Academy of Dramatic Art, where she went through an intensive training, including play reading and rehearsing, voice production, mime and movement, dancing, deportment and fencing. Miss Moor is exceptionally good looking, with a wild cloud of red-brown hair and a perfect figure.

Despite the fact that he was ready to take the floor with "Dear Octopus" and could have easily given her a rôle, Paul Soskin preferred that she should obtain further experience with a repertory company in a small rôle, and so gain audience consciousness.

Star-grooming used to be a Hollywood prerogative, but Soskin hopes that by the time he is satisfied to launch Miss Moor he will have signed several more young people he has in view to be groomed in the same way, to form the nucleus of a new group of British actors and actresses who will achieve world prominence.

IN DARKEST WESTMINSTER

Work goes on apace with Ealing's new comedy, "My Learned Friend," which the star, Will Hay, is co-directing with Basil Dearden.

Chief attraction on Ealing's three stages last week was the set built on Stage 2, representing the interior works of Big Ben. Since "My Learned Friend" is not a documentary, it must be admitted that the art director's imagination was allowed to run riot here. In point of fact the workings of Big Ben is an unexpectedly small and simple mechanism; not so the screen counterpart, which worked and looked like some product of a collaboration between Walt Disney and Heath Robinson.

The climax to this new piece of Will "Hay-Wire" nonsense is a chase round the clock face of Big Ben. This is promised as one of the comedy highlights of this film, and when it is remembered that, for reasons too complicated to be gone into here, Will Hay and Claude Hulbert are dressed in Beefeater costumes when this takes place, the promise looks like being readily fulfilled. S. C. Balcon is the Associate Producer.

TWO HELLMAN UNITS AT WORK

TWO units are now engaged on Marcel Hellman's "They Met in the Dark," which stars James Mason, Joyce Howard and Tom Walls. One is with the producer at Teddington on interior shooting and the other is off on a big location trip.

Also recorded during the past week at Teddington were several important scenes on fine sets representing the lobby, lounge and bar of a Blackpool hotel, which is decorated in the most modern manner, with bold black and white designs. Several of the stars appeared in this sequence, including James Mason, Joyce Howard, Karel Stepanek, Phyllis Stanley and Jeanne de Casalis. Then in direct contrast to the ornate modernity of this hotel sequence, shooting moved over to the colourful and picturesque dance hall with a crowd of more than a hundred enjoying the gay atmosphere oblivious to the presence of several strange people which introduces an atmosphere of an unseen but strongly felt menace.

The second unit started off on a thousand miles location trip which will embrace famous ports, naval yards, seaside resorts and railway termini, to obtain important backgrounds as well as local colour and types. Tom White, chief production manager for Independent Producers, arranged the details, and Pinky Green is in charge of the unit, with Cecil Cooney in charge of cameras, and Eric Besche operating, while Harold Batchelor is construction manager.

"THE YELLOW CANARY"

The Herbert Wilcox production, "Yellow Canary," for the script of which Miles Malleson is responsible, is now well under way at Denham. The technical set-up is:—

George Maynard is production manager, and assistant directors are Frank Holland and Knox Laing. Mutz Greenbaum is in charge of photography, with Ray Sturges camera operator; Max Rosher, stills. Technical adviser on naval sequences is Lieut. Commander H. Longden, R.N.; art direction, W. Andrews; continuity, Jadwika Leach; wardrobe, Fred Pridmore and Elizabeth Hennings; make-up, Toni Sforzini; and hairdressing, Helen Renfold.

A novel incentive to quick shooting was found on the "Yellow Canary" set this week. The script called for a scene at the breakfast table of the Maitland family. Sir William and Lady Maitland, played respectively by Patric Curwan and Marjorie Fielding, and their two daughters—Anna Neagle and Nova Pilbeam—were each served with a minute portion of scrambled dehydrated egg with which to toy. "Get the shot through slick and smooth, and you can eat it," said director Wilcox. The shot was finished and the egg consumed in record time, and now everyone is trying to find out if there are any more egg sequences.

"Yellow Canary" will have a world-wide release through RKO-Radio.

Hiscott starts at National

Francis Sullivan is to play one of the featured rôles in the new Hiscott production which starts at National Studios on Monday next. It is hoped that Henry Kendall, well-known stage and cabaret star, will also be added to the cast of the picture. Starring Richard Hearne, the cast also includes Judy Kelly and Hemione Gingold in the feminine leads, with Wally Patch and Ronnie Shiner, the comedy team that proved so successful in the Hiscotts' "Seventh Survivor," and "Sabotage at Sea." This is the fourth Hiscott picture for British National, and is a domestic comedy in which Hearne has to disguise himself as an old man and get a job as a butler in the home of his fiancée so that he can pay his gambling debts.

John Baxter completed "Theatre Royal," the newest Flanagan and Allen subject right on schedule . . . an old Baxter custom . . . on Tuesday last, and after a few days' rest he will get down in earnest to preparations for George Blake's "The Shipbuilders."

Wallace Orton has preliminaries well in hand for the filming of the novel "Canon in Residence," which follows the Hiscott subject at Boreham Wood. John Harlow is to direct this new subject, which will be retitled later.

GOOD PLANNING AT WELWYN

The massiveness of one of the sets constructed for the Associated British production, "Warn That Man," Vernon Sylvaine's comedy thriller now being filmed at Welwyn, calls for the use of a camera crane. This week lighting expert Gunther Krampf and cameraman Ronald Anscombe have been shooting above the sets, concentrating on getting some unusual camera angles in scenes which show Gordon Harker and Raymond Lovell battling with foreign agents in the galleries and on stairways of an old country mansion.

The crane has also been in evidence on another set in which the action depicts Jean Kent making a thrilling escape from a turret window.

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THE ADVERTISING FILM

Sussex Members' Views Vary

A TRIBUTE to the executives of both the C.E.A. and the N.A.T.K.E. on the expeditious manner in which the new war bonus agreement was drawn up and some varying opinions on advertising films generally were the highlights of the monthly meeting of the Sussex C.E.A., held at the Regent, Brighton, under the chairmanship of A. J. Sadler.

Reviewing the proceedings of the General Council, DAN BENJAMIN said that practically a whole day was spent in the negotiations on war bonuses. When the representatives broke up before the final session, said Mr. Benjamin, there was no sign of agreement—but they got down to it again and before they parted the whole thing had been settled.

"It is an example to the rest of the Industry to get down to matters and settle them round the table in this way," added Mr. Benjamin, who suggested that the Sussex branch might send a message of appreciation of the efforts not only of the C.E.A. General Council but the N.A.T.K.E. delegation as well.

The Chairman (A. J. Sadler) warmly endorsed the suggestion, and it was unanimously agreed.

Mr. Benjamin was warmly thanked by the members for working out the detailed wage schedule on the new awards, which become operative as from March 1.

It was mentioned that reserve copies of the branch's agreement with the N.A.T.K.E. were destroyed with all the other papers of the secretary (Arthur Daniels) in the blitz, and it was decided to have further copies prepared.

Film Stock Shortage

On the subject of cuts in film stock, Mr. Benjamin said that exhibitors would be seriously affected—particularly first-run houses—and it could be foreseen that it would mean shorter hours of running and probably only single-feature programmes. As one who had always believed in the double-feature programme, he was sorry that this was a possibility—though the committee would try to cut down as much as possible without sacrificing the double-feature programme.

Advertising Films

Mr. Benjamin confessed that he was "rather perturbed" to hear that one branch of the Industry—advertising films—would have to close down altogether. "There were times in my life," he said, "when the income from advertising films was very useful indeed. There might come a time when we shall need this income. These firms are doing national service in making a tremendous lot of propaganda films, and I feel that when this matter is discussed a little sympathy might be extended, and if these firms can be saved they should be saved."

A general discussion on advertising films followed. While recognising the financial aspect, P. G. LUNDY said that, from a showman's point of view, it was a wrong method to put on these advertising films. After all, he said, the public pay for entertainment.

E. V. GLENISTER: It is not only bad policy, but bad taste!

Continued at foot of column 2

A scene from CASABLANCA (Warners) which continues to draw the crowds to the Warner Theatre, Leicester Square

TRAILERS AND SLIDES ARE EXEMPT

Fuel Order Interpreted

An interpretation placed unofficially upon Article 5 of the Control of Fuel (No. 3) Order, 1942, which questioned whether the use of trailers and slides were a contravention of the Order, is definitely ruled out by a new Order (No. 218, of 1943) which came into force on Monday last.

The new Order exempts from any prohibition the use or consumption of fuel for the purpose of projecting any film or slide on to a screen in a theatre or kinema duly licensed as such. Film "trailers," lantern slides, etc., shown in theatres and kinemas are therefore not within the scope of the 1942 Order.

No N.F.S. Inspection

Complaint that no inspection of the Princes, Monton, had been made by a responsible officer of the N.F.S. during the past year was made by the Mayor of Eccles, who presided at the annual licensing sessions, Eccles. He considered someone should be responsible for seeing that an inspection was regularly carried out.

When application was made for a Sunday licence to enable concerts to be given at the Broadway between the hours of 6.45 and 9.30 p.m., it was stated that during the past year approximately £700 had been handed over for allocation to charities. The magistrates' clerk mentioned that between September, 1940, and January 5, 1943, he had received from the proprietors £1,679. The renewal of the licence was granted.

Applications in respect of 18 kinemas in the city of Bristol were made on behalf of exhibitors at the Licensing Justices' meeting. No application for a new licence was made on this occasion and all licences in force during the past six months were renewed.

The CHAIRMAN said there might be criticism from the public if advertising films were allowed at the expense of a corresponding cut in interest and entertainment films. He added that the branch could only await a report from the Board of Trade.

C.T.B.F. Support

Reference to "Employees' Day" for the C.T.B.F. showed that the response is far greater in some kinemas than in others.

P. G. LUNDY said he had been surprised at the eagerness with which his staff had come forward in support of the box collection scheme.

E. V. GLENISTER urged that the benefits of the C.T.B.F. ought to be brought before staffs more frequently, as so many new members were coming in and they did not always realise what these collections were for. He advocated notices in the staff rooms, and occasional meetings and talks on the benefits of the fund.

DAN BENJAMIN recalled that the 1d. a week box collection scheme was originated in Sussex. If every member of every kinema staff contributed, he said, we should have raised £20,000 a year. As only about £2,000 a year had been realised, it would appear that an average of only about one in ten kinemas was participating. He felt that a greater effort might be made to increase the scope of the scheme.

"NINE MEN"

Big in London and Provinces

Following its first successful week at the New Gallery and Marble Arch Pavilion, Michael Balcon's picture of the Libyan army, "Nine Men," has been held over.

Reports received by Sidney Jackson, United Artists' general sales manager, from provincial centres where "Nine Men" has been Trade shown, records great attendances and enthusiastic appreciation.

Reports from United Artists managers in Leeds, Manchester and Newcastle describe this Trade welcome of "Nine Men" as extraordinarily gratifying in every way.

Mr. Henderson's (U.A. manager in Newcastle) telegram is typical of many received. It reads: "'Nine Men' very well attended indeed and enthusiastically received. Audiences vigorously applauding at finish."

Notts County Council Licensing Committee reports that £2,283 has been allocated to charity as a result of Sunday kinema opening from August, 1940, to September, 1942. A sum of £328 will be available for this purpose for the December quarter, and of this, after deduction of 5 per cent. for the Cinematograph Fund, 10 per cent. will be devoted to the C.T.B.F.

Growth of Kinema Prestige

HOW the kinema Industry has grown in prestige was the main theme of the speeches at the luncheon at the Plaza, Stockport, on Friday, when the directors of that theatre entertained the committee of the S. and E. Lancs branch and a few guests, who included the Mayor, the Chief Constable and the Town Clerk.

A. E. WRIGHT, director of the Plaza and chairman of the Stockport Exhibitors' Association, who presided, in a graceful speech of welcome, paid tribute to the branch committee, regarded by the Stockport exhibitors as "back-room boys," whose work was especially appreciated in providing guidance to enable exhibitors to comply with the many war time rules and regulations. He hoped the branch would continue to make such a useful contribution to unity of purpose and amity of mind.

The Mayor of Stockport (Ald. J. RANDLES, B.A.), who did not conceal his dislike of Sunday kinemas, acknowledged the good service which exhibitors provided in entertaining the public. "I wanted to make contact with you to understand your point of view, so that the kinema may occupy its proper place in our social life," he added. "I find you very wholesome people, de-spite what I imagined."

J. J. MCCRACKEN said exhibitors made a sincere and honest attempt to comply with all the conditions that were imposed on them, but hoped they would not become more arduous or more difficult to carry out. In the last 50 years the kinema Industry had grown into a very big business, and it had become an important service in the life of the people.

That was recognised by the Government. Approximately 24,000,000 people per week visited the kinemas, and money spent on kinema entertainment was not part and parcel of the family weekly budget.

Systematic Service

Coun. W. WOOLSTENCROFT remarked that the Government was now making extensive use of the kinema screens to promote the success of the war effort. The kinemas had done a marvellous job of work, entirely gratuitously. When the war was over he hoped the influence of the screen would be used to promote better understanding and better relationship between the peoples of the world.

Great work had been done by the kinema Trade for local and national charities. At his own theatre they had raised £1,500 for the Mayor's Comforts Fund and £500 for the local infirmary since the war started.

W. H. ELLWOOD referred to the imminent retirement of the Chief Constable of Stockport, G. Robotham, to whom he paid generous tribute for the consideration he had at all times shown to licensees.

G. CARR, director of the Plaza, submitted a toast to the Press, to which replies were made by representatives of the local Press and the KINE.

Coun. J. C. WHITAKER, on behalf of the company, thanked the Plaza directors for their hospitality, and A. E. WRIGHT, who replied, expressed the hope that there would be further opportunities for reaching understandings with local authorities and approaching amicable settlements on matters in which they had a common interest. Especially was it desirable that there should be provided transport services to a little later hour, particularly on Saturday nights, for the benefit of war workers who desired to visit the kinemas. Exhibitors were not seeking that concession to promote any financial gain to themselves.

A scene from Orson Welles' JOURNEY INTO FEAR, shortly to be Trade shown by RKO-Radio, shows, (left to right) Joseph Cotten, Linda Brent, Jack Durant, Dolores Del Rio (standing) and Everett Sloane

Continued from page 3

Anglo-U.S. Reciprocity

between larger American concerns and credited British producing concerns.

Mr. Giudice admitted to the KINE. that although his written memoranda specially mentioned his own company and the group controlled by J. Arthur Rank, this was because his chief did not permit him to speak on this matter for British National, Ealing studios or any other company except those with which he was associated.

Round Table Conference

His suggestion is to get the five major American concerns round a table—M-G-M, Warner Bros., Twentieth Century-Fox, Paramount and Columbia—and enter into an agreement by which Rank and Two Cities would provide those American concerns with their quota requirements in the United Kingdom on the understanding that all the five concerns would be completely relieved of the necessity of themselves producing their quota requirements in this country.

Such a benefit would be for all of them, even if some of them would not actually buy any of the films produced by Rank and Two Cities for the American market.

In consideration of the above benefit, the American concerns would be invited to release Rank's and Two Cities films on the following conditions.

The minimum guarantee has to be given by them jointly or by the one which actually purchases the film on a competitive bidding.

The minimum guarantee will be 55 per cent. of the budget cost of each film (maintaining the precedent established with United Artists for "In Which We Serve," the cost of which was £200,000. with a minimum guarantee of £100,000.

The American concerns, either collectively or individually, if one of them takes the film, will advance the cost of distribution, publicity and prints to be reimbursed by them from the first money grossed from the film, and will then reimburse themselves the amount of the minimum guarantee payable to the producers on delivery of the negative a fortnight after the film has been passed by the U.S. censor.

For certain films, like those produced by Noel Coward or by Leslie Howard, or producers of similar standing, the American concerns will not be allowed either to alter or cut them without the previous consent of the producers, which will not be unreasonably withheld.

First Feature Presentation

The films have to be treated as first American feature films, in respect to playing time, categories of houses and percentage of takings.

Any money grossed over and above the items specified above will be shared equally between the American companies and the British producers.

The cost of distribution has to be approximately 25 per cent., but not more than 30 per cent., until the amount is recovered to reimburse the distributors their fees, costs, and the amount of the minimum guarantee. In excess of that amount they will receive 50 per cent. as indicated above.

U.S. Production Aid

In order to enhance the box-office value of the film it is in the interest of the American companies to supply the British producers, within the limit of their possibilities, with the following:—

Some of their screen writers, and especially dialogue experts, so that British idioms and expressions which made the film unintelligible to American audiences may be eliminated. Eventually, sound tracks could be made in a different way from the tracks to be used in the United Kingdom. The cost of such experts to be included in the budget.

Actors and actresses of American box-office value may be allowed to come over.

Some of their own scenarios with English backgrounds could be shot over here in a more correct atmosphere than is possible in an American studio.

A cheque for £71 12s. 5d., the proceeds of a series of entertainments given by the Streatham and Norbury Police Choral and Dramatic Society at the Trocadero, Elephant and Castle, has been received from S.D. Inspector F. Pateman, hon. secretary, as a donation to the Merchant Navy Comforts Service.

UNITY ON HIGH RENTALS

Sheffield Chairman's Campaign for Mutual Support

E. C. CLAYTON, new chairman of the Sheffield C.E.A., introduced questions such as bookings of "Gone With the Wind," and increased charges for film hire, and created a lively discussion at this month's meeting. His object was to get the branch to adhere to resolutions they had passed. There was a much larger attendance than usual and several members who had not attended for a long time were present.

Mr. CLAYTON said he had brought forward the questions because he wanted the whole of the members to get together and to trust each other. In the past they had passed resolutions and had not stuck to them. The Association would not be of any use if they promised to do something at a meeting and did nothing when they got away from it.

The very powerful renters' association stuck together, but the C.E.A., about 4,000 strong, seemed to be thoroughly divided, the members doing as they liked. Had the members any suggestions?

"I should like your observations," said Mr. Clayton. "Tell me that I am screaming about some danger that does not exist or make some suggestions for improving things."

A Test Question

It was his intention to discuss the resolution they passed months ago with regard to the booking of "Gone With the Wind." It was to the effect that they would not show the film in the district unless they could get it at 50 per cent. and make their own arrangements with regard to admission prices. Some exhibitors had forgotten that, and his feeling was that the resolution should be confirmed or rescinded.

W. C. BRINDLEY doubted if Sheffield exhibitors were willing to pay the price demanded for the film, and suggested that they should not advertise it by talking about it.

R. O. BROWN thought the members agreed to pay not more than 40 per cent. for the film, but the minute was turned up and showed that the figure was 50 per cent. This was reaffirmed.

When W. BRYAN asked what steps they proposed to take against members who did not carry out the agreement, W. C. HARTE (vice-chairman) said it must be left to the honour of the individual.

High Prices

On the matter of rentals, Mr. CLAYTON said he was afraid that when the war was over the increased prices would be a serious matter for the exhibitors. When the lights went up and people began to go farther afield, there might be a slump. If they had booked six months ahead they might be in difficulties.

LEX SHAW said he never considered opposition. If the renters told him that So-and-so wanted a film, his reply was, "Then let him have it." He had always found the renters very good.

Mr. CLAYTON: Haven't you found a tendency for prices to go up?

LEX SHAW: No; none whatever. When I hear the figures given by you and others I am amazed. I would not give them. I tell them that the circuit houses do not pay anything like the figures.

R. O. BROWN said the renters were in such a position to-day that they could turn round and say they would not bother with the small exhibitor. That was because there were so many people to-day paying absurd prices for films who did not realise what happened after the last war. They said if they did not pay the money in film hire they would pay it in E.P.T. There must be a stand made, and it was only by getting together and agreeing together that they could stop the racket.

Coun. HAROLD S. GENT suggested that those responsible for booking should be invited to meet the Chairman at a round-table conference, and this was agreed to.

A welcome visitor to the meeting was A. Caplan, immediate past-president of the Manchester and Salford branch. Mr. Caplan, who lives near Sheffield, was given a welcome by the chairman.

Theatre Collections

When a batch of applications for permission to take collections at local kinemas, or to show slides, were put before the meeting, the CHAIRMAN said it seemed to him that the applications were coming thick and fast at the present time. They would have to consider turning down some of them. It used to be the custom for individual houses to deal with them, but they got fed up with them and thought the Association should do something about it. It was suggested that they should grant only so many each year.

R. O. BROWN said it was hardly fair to grant some applications and refuse others. He had made it a strict rule to allow none.

W. BRYAN suggested that all applications with a political flavour be refused.

Mr. CLAYTON said patrons were getting tired of having a collecting-box stuck under their noses as soon as they got inside a kinema, but he did not advocate going to the lengths Mr. Brown had suggested.

It was decided to limit the number of approved applications to SIX, and a committee consisting of W. H. Harrison, D. Heughan, S. Lester, L. Shaw and the chairman and vice-chairman was appointed to select that number.

Local Trade Shows

ARNOLD R. FAVELL (secretary) read a letter from Mr. Lawrence, of the Anglo-American Film Co., in reply to one he had sent expressing the members' regret that the company had discontinued Trade shows in Sheffield. Mr. Lawrence wrote that he was going further into the matter and hoped to be able to give the branch further information in the course of a few days.

Film Preservation

A complaint about mutilation of films was made by R. O. BROWN, and it was decided on his motion, seconded by F. S. NEALE, to forward the complaint to the local secretary of the Projectionists' Section of the N.A.T.K.E.

LEX SHAW said the durability of film was a matter in which he had been interested for years, and he described a process for hardening film. He said he had film five years old which had had 600 runs and was still in good condition. He claimed that the process would save 25 per cent. of film stock.

In reply to W. BRYAN, Mr. SHAW said the process improved the sound track.

IT'S A BIG REPUBLIC PICTURE!
—AN EPIC OF —COURAGE
Here is the mighty story of the dauntless heroes, those dare devil flyers, who fight our battle in hotly-contested skies over the Burma Road.
And of the women who wait, knowing that those they love may never return from the war-torn skies
JOHN WAYNE
JOHN CARROLL · ANNA LEE
FLYING TIGERS
PAUL KELLY
MAE CLARKE
GORDON JONES
BILL SHIRLEY
It's a BRITISH LION Release

FILM ECONOMY AND LONG-TERM POLICIES

Leeds Examines New Proposals

IN the course of deliberations on a 25 per cent. cut in film stock, an appeal was issued by the Leeds branch to operators at large to take the greatest possible care of films in respooling. It was also suggested that boys and girls who had been trained for the job should not be taken away for other employment.

HARRY HOPKINS said that another point was that the job of respooling might come to an operator who was more concerned about missing his tram or bus than careful handling of the film.

Mr. Hopkins declared that the proposed film-cut was the most vital thing in his experience. Some of the Ministries should show an example in saving film by cutting down their output, as it seemed there was a lot of unnecessary footage in this direction. He instanced the "Fuel Flash" films, of which there must be 4,000 copies weekly, involving seven million feet in a year.

Work Proceeding

CHARLES METCALFE thought they might await the decision of the committee dealing with this matter. In London, various suggestions for saving were being put forward—from crossing over news reels to dividing the London area into three areas instead of two.

There was the practice of circuits to introduce the same second feature in the provinces as on original runs. But these second features did not have the maximum number of runs, and therefore the suggestion was that footage might be saved by varying the second features.

Shorter running hours might help to preserve films, but only if they were handled better. Shorter programmes might not have much effect, as there would still be the same footage of films as a whole.

It was agreed that a wire should be sent to head office urging immediate attention to this vital issue.

Save Fuel, Too

The fact that the Ministry of Fuel asked, among other things, for the elimination of unnecessary matinées, while the Ministry of Home Security suggested morning shows in connection with Holiday-at-Home Weeks, was mentioned.

HARRY HOPKINS remarked that many reports indicated better business at matinées in a lot of places than the evenings, and night workers had no other chance of seeing pictures than in the afternoons.

Booking Policies

"Don't just get together after a Trade show. You will not get anywhere by just talking amongst yourselves. Send the facts to the proper quarters so that they can be investigated and dealt with," urged Mr. Hopkins when making reference in his G.C. report on the statement about M-G-M and United Artists refusing to supply films for one-day bookings.

There appeared to be a disposition by renters to force four- and seven-day bookings. If that became a practice it was going to make transfers chaotic.

CHARLES METCALFE said the Film Rentals Committee was getting a good deal of criticism, but it was his definite opinion that the Fox agreement provided a return to the status quo, and if that was not so it was because the terms were not being observed.

Rating

A further demand that the branch letter protesting against the increased assessment of kinemas in Leeds going back to April 1 last year instead of September 17, as they had been given to understand, should be put before the Rating Committee, was pressed.

CLAUDE WHINCUP, chairman, said that although the Corporation might be on good ground, according to practice, there was the moral aspect to consider.

Mr. HYLTON persisted that they had been caught, and Mr. METCALFE commented that not only had they (the exhibitors) been deceived, but the Rating Committee had also been deceived.

A suggestion by Coun. GUMMERSALL was carried that the letter asking for the matter to be brought to the attention of the Rating Committee should also embody the point that as assessments were on seating capacity, and September 17 was the date of increased prices, and as that date had been definitely specified as the date when any increased assessment would apply, kinema proprietors had lost their chance of appeal because notification that the increases would go back to April 1 instead of September 17 was given to them too late.

Good Friday

The branch has been notified that picture-halls and skating-rinks in the city can be open on Good Friday from 12 noon, subject to the existing hours of closing.

Looking Ahead

The suggestion that the Association should have a Planning Committee to discuss immediate future as well as post-war problems was enlarged upon by C. P. METCALFE. He thought that even branch meetings, instead of going into the General Council deliberations at length, should take the report as read and leave the meeting open to questions, and this, in fact, was approved for future practice.

In his annual report the Secretary, Mr. Rush, had referred to a Planning Committee, which only Jack Prendergast had taken up. Something similar had been mentioned by Coun. Green, of London. Many matters, raised in different ways and in different quarters, might be discussed to the advantage of the Trade as a whole.

There was, for instance, such a thing as the right use of studio space. It was stated that Sir Alexander Korda was going to produce a film, "War and Peace," which did not appear to be just ordinary entertainment. There might be the question of whether it was desirable to take up studio space for a long time on such a film when it might be occupied to produce the type of films the kinemas obviously wanted.

A North Country Wing

Mr. Metcalfe said there was also such a poin' as the proposed memorial to C. M. Woolf. Some recognition was deserved. An additional wing at "Glebelands" was suggested. He gave way to nobody in his support for "Glebelands," but if the memorial was to take a form of this kind, maybe a home in the North might be an advantage and a saving, but there was also the question of such a memorial taking another form.

It might be a University chair for scientific research for the benefit of the Industry, or a scholarship or prizes. A Planning Committee could think of things on these lines.

The Regal, Canterbury (A.B.C.), closed since the October raids on the city, reopened on Monday, February 22, with "In Which We Serve."

Greer Garson in RANDOM HARVEST which has just concluded ive record breaking weeks at the Empire Leicester Square

BR. LION'S BIG WESTERN MUSICAL SUBJECT

A Western musical which is said to rise so far above the usual standard of this type of picture as to be placed well in the major feature class, "Heart of the Golden West" has reached British Lion from Republic.

Originally scheduling the picture as a Roy Rogers' special, Republic prepared the ground by budgeting on a far more lavish scale than usual, but Rogers himself lifted the film to the remarkably high level which is claimed for it. According to a cross-section of American critical opinion, "Heart of the Golden West" is not only likely to prove the making of Roy Rogers, but may well set a new high standard for all Western films.

Roy Rogers, who is supported in this feature by Smiley Burnette, George "Gabby" Hayes, Rufe Terry and the Hall Johnson Choir, is reported to have put up the finest performance of his career—a performance which may foreshadow greater things to come for this young actor.

Republic have been quick to appreciate Rogers' potential worth, for they have provided lavishly for his future product. Featuring a novel entitled "The Rollicking Rogue," by Johnston McCulley, they are using it as the basis of a special vehicle. "The Heart of the Cowboys." The high original treatment which is being recorded to the film has already evoked widespread magazine interest in America.

Immediately following this Rogers will take the trail in "Idaho" with Virginia Grey and Ona Munson in the feminine leads. Smiley Burnette will provide the comedy support, and in the cast will include Dick Purcell, Arthur Hohl and Harry Shannon. Production-direction will fall to Joe Kane.

Tyrone Power and Maureen O'Hara in a scene from the forthcoming 20th Century-Fox production of Rafael Sabatini's THE BLACK SWAN. Thomas Mitchell and George Sanders head the supporting cast

Bournemouth Entertainments Association

Bournemouth Entertainments Association, which, during the year, has held no meetings, anticipates a more vigorous year in 1943. Wholehearted support for "Wings for Victory Week" was also foreshadowed.

Coun. H. P. E. Mears presided at the annual meeting on Friday, February 19, and one of the first things decided upon was to pledge the association's support to the local "Wings for Victory" Week from May 8 to 15 and to co-operate fully with the Publicity Committee of the War Savings Committee, of which Coun. Mears is chairman. He detailed many ways in which help might be given and instanced the showing of trailers, exhibitions and savings certificate-selling tables in foyers, etc.

Reviving Activity

After presenting a satisfactory balance sheet, Mr. DeJong (Odeon), the hon. treasurer, broached the question of reviving the association's activity and specially stressed the need of closer co-operation and comradeship among members.

The President pointed out that when the Bournemouth Association was formed there was a splendid spirit of co-operation in evidence, but for no apparent reason interest had lagged.

As a start, Mr. DeJong and the hon. secretary (Capt. H. W. Harward) were appointed to go into the question of reviving the weekly "What's On" card.

Election of Officers

Coun. H. P. E. Mears was again appointed president and Bert Miller (Westover Cinema) was elected vice-president. The hon. secretary (Capt. Harward), hon. treasurer (Mr. DeJong) and the hon. auditors (E. Turnbull and F. Okin) were reappointed, whilst in place of Mr. Miller, now an *ex officio* member, Ald. A. Langton (chairman of the Corporation Entertainments Committee) was elected to the committee.

S.O. Refused at Braintree

CHILDREN BAN CONDITION

Owing to the insistence of the Essex County Council upon a condition banning children under 16, Braintree exhibitors have refused to accept Sunday opening licences granted under a recent Order.

An official of the Essex County Council said: "We have full power to append conditions to the Order. This particular condition concerning the admission of children was inserted at the request of the local Urban District Council, who contended that this reflected the general feeling in the town. We say we are quite within our legal rights in appending this and the other conditions."

"Sunday kinemas," says the county licensing Committee, "were primarily intended for the benefit of Service men and women, not for young children."

On the other hand the representative of the two kinemas in the town contend that the condition is *ultra vires*.

NO POWER TO BAN CHILDREN

Home Office Ruling

Nantwich Urban Council, after hearing protests against Sunday opening in the town, decided to defer a decision until information could be obtained regarding the right to ban children.

It has now been informed by the Home Secretary that it is not within the powers of a licensing authority, when granting permission for Sunday opening, to impose a condition prohibiting the admission of persons under a certain age to Sunday performances.

The Council has now rejected S.O.

Post-War Building Plan

Plans have been prepared for the enlargement after the war of the Pavilion Kinema, Ramsford Road, Chelmsford, to seat over 1,000. At present the capacity is [illegible].

Trade Wedding

The marriage will take place at St. Augustine's Church, Sheffield, on Wednesday, March 3, at 11 a.m., of Monica, daughter of Wilf. Bryan, booking manager of the Macnaghten Vaudeville Circuit, Ltd., a past-chairman of the Sheffield branch of the C.E.A., and Jack Walker. A reception will be held at the Royal Victoria Hotel.

EMPLOYEES' INSURANCE STAMPS

S. and E. Lancs Branch Wants Legal Opinion on Cancellation Method

"CANCEL insurance stamps with the name of the kinema?" This advice was recently given by a Lancashire branch to its members. Whether it should be followed or not remains to be proved. At the meeting of the committee of the South and East Lancs branch, on Friday, doubts were expressed as to the legality of this action. J. J. McCracken presided.

R. STOTT said it was his impression that it was illegal to cancel insurance stamps by rubber stamping the name of the kinema. Method of cancellation is to write or stamp the date on the insurance stamps. If exhibitors put the name of the theatre on the stamps they would probably get their knuckles wrapped.

H. SMITH: I put my initials on the stamp and there has never been any complaint.

W. H. ELLWOOD: I was severely reprimanded for rubber stamping the name of the theatre on stamps and told that that method of cancellation must cease. It states on the insurance card that stamps should be cancelled by writing the date in ink or stamping with a metallic die across the face of the stamp.

Mr. ELLWOOD suggested that legal advice should be obtained from C.E.A. headquarters.

It was decided to do this.

War Bonus Press Reports

Another question raised by Mr. ELLWOOD was the manner in which certain newspapers announced the settlement of the war bonus, omitting to make it clear that the bonus was related to the basic wage. Such misstatements caused a lot of trouble.

The Chairman (J. J. McCRACKEN): I do not see what we can do in regard to the lay Press. Having given one startling headline they would not give another to make a correction.

In reply to H. SMITH, who queried if staff wages were affected by the grading of theatres, the CHAIRMAN said: "Whatever alterations are made in C.E.A. gradings, these do not affect the agreement with the N.A.T.K.E."

The Secretary (C. LITTLER): Mr. O'Brien wanted the C.E.A. grading, but we would not agree. In order to clear up any misunderstanding, the best thing to do is to put a statement on the war bonus position on the staff notice-board.

If any man between the ages of 18 and 40 left his kinema employment, he must notify the labour exchange for his next appointment. It would be an offence for an employer not to notify the labour exchange of changes in personnel—men between the ages of 18 and 65 and women 18 to 40.

Health Film

From C.E.A. headquarters was received a letter advising members to comply with any requests which they might receive from local authorities for the showing of slides, etc., dealing with the menace of diphtheria. Agreed.

New Nominees

These changes of nominees were reported: Regal, Rochdale, F. T. Burns (ex R. C. Angus); Odeon, Burnley, W. Garlick (ex S. Baker). New member: Tudor, Darwen, nominee Norman Thoburn.

Rating Assessments

Information was submitted indicating the reassessment for rating purposes of kinemas in Rochdale, Oldham, Littleborough, Ramsbottom, Whitefield, Heywood, Radcliffe, Milnrow, Tottington and Wardle.

From S. H. and D. Graham Motion was received a letter stating that, although it was anticipated there would be substantial increases generally, in two cases under review they had been able to obtain good reductions in the proposed new figures.

One member who had received notice of increased assessment said he had been surprised to receive a letter withdrawing the notice. He did not know why.

Is Test Case Pending?

The CHAIRMAN said he told a rating valuer that he questioned whether the authorities had the right to embark upon revaluations at the present time, when so many war time restrictions were operative. There had also been talk of a test-case pending, but on that point he had not been able to collect any information. The rateable value of a kinema was what a prospective tenant would pay as rent. In view of Excess Profits Tax, how could a person be expected to pay a higher rental if he was not allowed to enjoy bigger profits? A rating valuer had replied to this that rating had nothing to do with excess profits duty.

W. LLOYD mentioned that Oldham exhibitors were making inquiries with a view to lodging an appeal should this course become necessary. Evidently, the local rating officers had in mind the extra business done on Sundays, which did not benefit exhibitors, because if they were liable for excess profits duty the benefit went to the Government.

T. LEWIS: Once assessments are increased it will be difficult to get them reduced.

Coun. J. C. WHITAKER: Our rating officer sent us a notice of reassessment, but gave no reasons for the increase. I therefore lodged an objection.

In the case of a kinema which had not been profitable and whose assessment had previously been reduced, it seemed inequitable now to increase the assessment simply because it was doing better business, which was essential to keep it on a paying basis.

Captured Italian Flag Wraps Newsreel

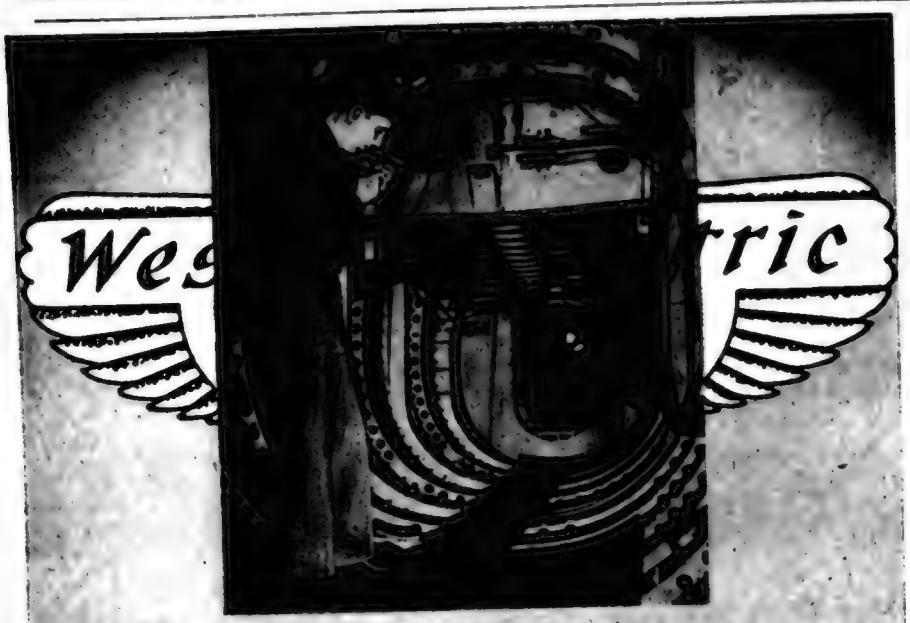
The thrilling sequences dealing with the entry of the victorious 8th Army into Tripoli, with the British troops marching past Mr. Churchill and General Montgomery, were graphically screened in a recent issue of British Paramount News.

What makes this particular reel even more interesting is the fact that Fred Bayliss, one of Paramount's "front line" cameramen, who was in Tripoli, sent the film to this country wrapped in a captured Italian flag. This flag, captured in Tripoli itself, is now being displayed in the foyer of the Plaza, London, where it is attracting considerable attention.

"Playtime for Workers"

Federated's new musical production, "Playtime for Workers," has now been completed and is in the process of being edited.

The London Trade show of this subject, it is hoped, will take place during the first week in March.



"Western Electric intercommunication system being fitted to Bomber."

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The Observation Window

Near-Television Research

MORE MAN-POWER HINTS

WHEN one hears, frequently in hushed tones, hints of the research being carried out by "back-room boys" in radio and near-television, wonder regarding the shape of equipment to come, its potentialities and its promise becomes largely expanded.

HOW the kinema will be affected it is not easy to forecast, but inevitably many discoveries which affect television will become incorporated into transmission and reception. I cannot discover, however, that the low lighting level for the large television screen has been raised any. This was the chief hindrance to acceptable kinema reception in pre-war days, and it is a hindrance which still remains.

IT is claimed by David Sarnoff, President of the Radio Corporation of America, which has switched its research work and engineering over to war work, that the tide of war has been turned by the work of technical people employed in radio electrical work. "There will," he says, "be some interesting facts to relate when peace opens the microphone for war time revelations."

ALTHOUGH the "Complete Projectionist" (Third Edition) has only been sent out during the last few days to early customers, there have been a great many congratulatory messages, both by post and telephone, on the scope of the new edition, its up-to-date illustrations and diagrams, and its general appearance. Orders are pouring in—a sure sign that the book supplies a demand which is widespread.

"PROSPECTIVE withdrawals of kinema man-power" is a phrase in the Board of Trade's own report of its reception of K.A.T.K.E. and A.C.T. personnel, which looks as though a further call on the projection room staff will be made in the near future. The term "man-power squeeze" was also used recently by a Board of Trade official whom I was interviewing recently.

REALISATION of the need to recruit for the Army every available man must be made, but coupled as it is in present circumstances with the rationing of film stock, I feel that the withdrawal of experienced men from the projection room may well shorten the life of film copies and thus make rationing of film stock a heavier burden than it would otherwise be.

WITHOUT experienced supervision in the projection room, novices who have accepted work there may ruin in a few minutes the film prints, which, if handled carefully, would have many unspoolings before them.

J. BENSON.

Chief projectionist W. Burnell, of the Gaumont, Manchester, shows the Manchester Zone Commander of the Home Guard and his staff scenes in the film, WENT THE DAY WELL? (U.A.), at the Home Guard Parade, prior to the screening at the Gaumont, Manchester.

PREVENTION OF FILM DAMAGE

Suggested K.R.S. Action

AT the meeting of the committee of the Manchester and Salford branch, on February 17, consideration was given to a letter indicating what had been done in the Free State to secure that films are handled with due care.

The letter, which was from L. Harris, U.A. branch manager, enclosed correspondence received from the U.A. manager in Eire. Mr. Harris suggested that the branch should circulate copies of the documents to all kinemas in the branch area.

The correspondence dealt exhaustively with film mutilation and how to prevent it, and included a circular and treatise issued by the Irish Advisory Committee of the Kinematograph Renters' Society.

Who are the Culprits?

T. S. DAWSON considered renters should be more careful in their examination of films when they were returned to them. If they did that it would be possible to trace operators who did not give adequate attention to films. It would not be fitting to send out the circulars to all operators.

It was decided to reply to Mr. Harris stating the question ought to be taken up by the K.R.S., London.

This is what the Irish Advisory Committee of the Kinematograph Renters' Society circulated to members:—

Renters' Indictment

"The greatest abuse is the mutilation of the ends of films by all kinds of weird marks as change-over signals. There is positively no necessity for this, and it is a practice that must cease. Renters are well aware that part titles and part endings are removed when one or more reels are spooled together, but these must be replaced at the end of the run.

"In breaking up the programme, loosely-wound films are tightened up by pulling the outer end. This is disastrous and is the quickest, if not the best way, to ruin the emulsion side of the film on which is the sound track and the picture. Films are being returned so badly rewound that the film edges are standing up proud, the lid of the box jammed on top of the film and the whole of the proud portion bent over and split, thereby damaging yards of film.

Films Covered with Oil

"Films are returned covered with oil, and surely it cannot be suggested that they get the oil in the Renters' Repair Department, where one tiny drop of oil is used once now and again on the spindle of the rewinder. It would appear that many operators do not realise that they are handling merchandise, which in duty alone at threepence a foot would mean £120 to £150 to replace. This, apart from the print, costs approximately 2d. per foot black and white, and 7d. to 1s. per foot coloured.

Exhibitors Plead Alibi

"When the renters have complained to the various exhibitors, the answer received is that the best operator in the country is in his employment, and whatever damage had been done certainly was not done in that particular kinema or by that operator. Would you now, Mr. Exhibitor, go into your operating box and examine the whole of the machinery with which the film comes into contact? Would you also take a peep into the rewinding room and see if there is any tin box containing part endings from the renters' films?

"The renters do not wish to make the operating staff a repair department for them, but the Trade is well aware that, due to the excessive duty it would not be economical to import more than one copy on the major portion of the product, and as much in the interests of the exhibitor as the renter, such copies as are in circulation should be carefully treated. You pay good wages to your people, Mr. Exhibitor, and the least you can expect is good work; and it cannot be any satisfaction to you to know that the renters' films are being so carelessly handled and we do trust to have your closest co-operation."

Accompanying this letter was a treatise on "Film Mutilation and How to Prevent It." This will be reprinted in the March IDEAL KINEMA.

POOL CARBONS

SHOWMANSHIP IN WAR TIME

Conducted by THE SHOWMAN

A Feature Run Under the Auspices of the "Kine." Company of Showmen

SOME firms seem to make it a practice to move their managers around as often as possible. This may not seriously upset younger, unmarried men who have not yet settled down in homes of their own, but to the older men with family responsibilities it can be something of a nuisance. The hours of the average kinemanager are long enough, without adding to them the periodical inconvenience of being uprooted and moved on like vagrants. One manager, talking of the limited home life of his kind, said that, whatever one might think of "orchestra wives," managers' spouses were virtually "kinema widows." Anyway, though it may tend to keep a man on his toes, is it wise to shift him from a district before he has really had time to get into the job and make friends with his public?

Notts' Innings

AN appeal at the Cavendish Cinema, Nottingham, for funds to help the defenders of Stalingrad met with an overwhelmingly generous response. This appeal originated from a letter which Manager A. McNulty wrote to M. Maisky, asking if he could nominate a Red Army soldier or a native of Stalingrad to appear on the stage each night during the week.

M. Maisky replied that he knew of no one at the Embassy who could come to the theatre, but hoped that this would not act as a deterrent, and wished the staff every success in their effort.

Mr. McNulty proceeded to make arrangements for a different speaker to appear every night, each one an authority on Russia. The Lord Mayor of Nottingham was approached, and he agreed to launch the appeal on Monday evening, February 1. The stage was dressed with Union Jacks and the Soviet Flag. "One Day at the Soviet Front" was screened and then, to the marching tune, "The Song of Freedom," the Local Sea Cadets with the officers marched into the auditorium from the rear and swung up to the stage. The entry of the Lord Mayor was heralded with a fanfare of trumpets and the appeal began.

This was repeated each night and on Thursday auctions took place of autographed photographs of Harry Korris (Mr. Lovejoy), Robbie Vincent (Enoch) and Cecil Frederick (Ramsbottom). The total amount collected at the end of the week was £178 19s. 10d.—a record collection for this theatre. Space was devoted by the local morning and evening papers every day to giving the latest totals of the collection, and widespread interest was aroused to such an extent that the employees of several local business establishments sent donations of £4 10s. and upwards. This promises to bring the grand total to almost £200.

Naval Occasion

TO make assurance doubly sure, H Kaye provided a comprehensive publicity scheme prior to his screening of "In Which We Serve" at the Plaza, Worthing. All local papers printed apt condensations of the story, together with increased advertising matter, complete with pictorial records of outstanding scenes from the film.

Manager Kaye went all out in his house decorations. The exterior bore a great title sheet festooned around with flags of the Allied Nations, while the foyer, with flags, banners, streamers and pennants, gave the impression of days of yore when the fleet came into port. The opening night's performance was enhanced by the appearance of a detachment of the Worthing Sea Cadet Corps in an elaborate vocal and instrumental scena staged by Mr. Kaye, including some smart drill and manœuvres. Organist Dibs Torrance played his part in this item and was prominent before each of the four daily sessions with an organ interlude of tunes redolent with the tang of the sea. Many ex-naval men of the district saw the picture and lived again in the stark realism of this epic of hazards in great waters.

Part of the successful foyer display at the Odeon, Exeter, by T. C. Gwilliam, for COASTAL COMMAND (Paramount)

Exeter Excels

A REMARKABLE foyer display was featured at the Odeon, Exeter, in connection with the presentation there of "Coastal Command."

In co-operation with the local Royal Air Force recruiting officer and the Air Training Corps, Manager T. C. Gwilliam arranged a big recruiting drive for the R.A.F., W.A.A.F. and A.T.C. during the whole of the week's showing. Indeed, the recruiting officer transferred his office to the foyer of the theatre for the week, and this fact was widely advertised in the local Press.

The foyer display included two complete wings and a propeller of a Spitfire, a gun turret from a Wellington bomber, four aeroplane engines of various types, three dinghies, a parachute, and a considerable quantity of other material.

This remarkable exhibition, linking up with "Coastal Command," aroused great interest and enthusiasm. To finish the week the R.A.F. and A.T.C. arran a recruiting parade which marc through the streets of the city, and salute was taken from the steps of theatre by Air-Commodore Smy Osborne. Considerable space was gi in the local Press to this memora week, and the foyer display was regard as one of the finest of its kind yet s

Planned

A TIE-UP with a local costumier w arranged by E. P. Hills for pub cising his feature picture, "The La Has Plans," when showing at t Princess, Peterborough.

In a window draped with black vel curtains and background, a model in backless gown was arranged with t back to the window-gazers, who saw t back used as an important plan for secret proposition. A card at the fo announced: This model's back has pla but not the plans Ray Milland a Paulette Goddard need in "The La Has Plans," now at the Princess.

This proved a pointed reminder of t programme and undoubtedly influenc the attendance.

A Great Day

A FINE stunt was put over b Gaumont-British for the Fox pi duction, "This Above All," in t North-West of England Division. Th took the form of a competition for t

Winners of the G.-B. Essay Competition, organised by J. A. Bardsley, in connection with THIS ABOVE ALL, on the set of MILLIONS LIKE US, at Shepherds Bush Studios

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Miss Mary Williams, jnr.-cashier, pointing to the place where gunman placed his revolver when holding her up at the Odeon, Muswell Hill.

SHOWMANSHIP—cont.

W.A.A.F.s of various centres, who were invited to write criticisms of the film and of Joan Fontaine in the character of the W.A.A.F. There was great enthusiasm amongst the airwomen to win the coveted first prize, which consisted of a trip to London, with a visit to Gaumont-British Studios at Lime Grove, followed by seats at the New Gallery première of "Nine Men," with accommodation at the Regent Palace Hotel during the visit.

The scheme was organised and carried out by J. A. Bardsley, G.B.'s Divisional Publicity Manager in the North-West, who arranged for the winning W.A.A.F. in each town of his Division to be received by the Mayor and Mayoress at the Town Hall. The Mayor of Chester gave a big Reception in the Great Council Chamber at which over one hundred guests were present, while at Southport Mayoral Reception the party was graced by the presence of the Earl of Derby, K.G., who heartily congratulated the winning W.A.A.F. The winning W.A.A.F.s in Liverpool were received by the Lord Mayor and Lady Mayoress at the Town Hall, and the Preston winner took tea with the Mayor and Mayoress in the Mayor's Parlour.

An enormous amount of Press publicity was obtained during the several weeks the stunt was running ("This Above All" being shown at theatres in the Division during the whole period), and when the visit to London took place several daily and evening newspapers sent special correspondents to cover the London end. At the Studios the party of six W.A.A.F.s, accompanied by Mr. Bardsley, were received and conducted round the Studios by Bill Batchelor, Gainsborough's Studio Publicity Manager, who found himself very busy indeed answering questions. The party were photographed on the current set for the new film, "Millions Like Us," and the stars taking part in the film, Eric Portman, Patricia Roc and Anne Crawford, were photographed with the party. Robert Donat found himself besieged by six determined autograph hunters, who, after watching Mr. Donat at work on his latest film for some time, eventually carried their autograph books away in triumph. A visit to the wardrobe department seemed to last a long time—to the male escort—but when the visitors were finally persuaded to leave there, they agreed that the dresses had thrilled them beyond measure.

Later the party visited the New Gallery to see the première of "Nine Men," and were photographed in the New Gallery vestibule with the producer of the film.

The return to Liverpool and their respective towns came only too soon for the girls, but all agreed that, thanks to the generosity of the Directors of Gaumont-British, and the willing and enthusiastic co-operation of all concerned, they had been given the most marvellous time of their lives which they will all remember for a long time to come.

J. A. Bardsley, one of the Trade's best known publicists and first big prize winner of the KINE. Quarterly Showmanship Competitions (1929), seems to be making things happen in the North-West. Only a few months ago he entered the lion's den at Chester Zoo, taking a lady journalist in with him, and naming a lion "Mowgli" as part of his campaign for "Jungle Book"—the whole resulting in a marvellous Press and very considerable public comment.

"State" Staff's Party

THE annual party at the State, Grantham, was held as usual despite austerity conditions and war time restrictions, and due to the efforts of Manager Harry Sanders, provided happiness and entertainment to employees and guests to the number of 94.

After supper Mr. Sanders proposed the toast of "Absent Friends," naming ex-members of the staff now in uniform, and thanking the proprietors for their generosity in providing the food and refreshments.

Organised games, stage turns, a raffle and the display on the stage of talent among the staff, with Lewis Gerard at the organ, kept the fun going until the stage, in its turn, was used as a dance floor to music by the Olympian Band.

Another milestone in the history of the State and another happy memory to be added to Harry Sanders' many kindly acts toward those who work with and for him.

Piccadilly's Banner

CONSIDERABLE interest has been aroused by the flamboyant banner-display in Piccadilly advertising British Lion's George King production, "To-morrow We Live."

The ingenuity which made possible the placing of the display in so pre-eminent a site, and the dignified and penetrating qualities of the advertisement have formed the subject of much estimable congratulation.

Space can be found for one only of these eye attractions, but as they were fixed in prominent positions all round this corner site of the hub of London the sensation caused thereby can be imagined.

Just Fancy

THE first appearance of "Utility" furniture in Uxbridge was in the window of the well-known store of Messrs. Warren and Beck, in the High Street.

This was seized on by Gerry Blake (resident manager, Odeon, Uxbridge) for a tie-up for Warner's "George Washington Slept Here." The display card, placed by the side of a double bed, which stated "Crazy as it Seems, 'George Washington Slept Here' with Jack Benny and Ann Sheridan," created a great deal of comment and interest, and proved a valuable publicity asset both before and during the week of screening.

Early and Late

INVITATIONS by the directors and management of the Odeon, Guildford, were sent to and accepted by the Mayor and Mayoress (Mr. and Mrs. Wykeham Price), members of the Corporation; a number of other prominent residents, and representatives of the Services to a pre-view of the American tribute film to the heroic defenders of Wake Island.

The occasion afforded an opportunity to introduce S. C. Beacham, the new manager, who has been transferred from Horsham and takes over from E. Rhodes.

Among others attending were Messrs. S. H. Parsons (London theatre controller), F. Dix (publicity manager), and F. C. Selfe (the first manager at the Odeon), who was happy in renewing old acquaintanceships.

The new manager has taken over his responsibility after having been invalided out of the N.F.S. and his personality should make him popular in his present post.

One of the banners erected round the corner site at Piccadilly, by British Lion, to exploit the George King production, TOMORROW WE LIVE

A Disappointment

ANOTHER good showmanship effort comes from Oldham's Odeon, and W. S. Bobby will be disappointed that his colleagues cannot see the picture in these columns, but though the window display was very effective, the photograph suffered from reflection in the glass of the window and a satisfactory block is out of the question.

His attraction was in the form of display cards, each with a photograph of an artiste in the film with a short summarised career, and was the cause of much pavement congestion.

2,100 N.F.S. Personnel at Odeon, Leicester Square

ON Wednesday morning of last week, the Odeon, Leicester Square, closed its doors to the public and entertained 2,100 fire men and women of the five sections of the London District of the National Fire Service.

The sections arrived after a magnificent march through the West End of London—each section headed by its own band. They paraded in front of the theatre, and Admiral Sir Edward Evans, the London Regional Commissioner for Civil Defence, took the salute. People crowding in the streets to watch them were most impressed by their splendid parade.

The men and women were then given a wonderful morning's entertainment. Firstly, their own N.F.S. Broadcasting Band played to them on the stage and after that the film, "In Which We Serve" was shown, by courtesy of Noel Coward. Finally, Admiral Sir Edward Evans addressed the audience. In his speech he thanked the directors of Odeon Theatres for their kindness in giving the theatre, and Noel Coward for arranging for his film to be shown. It was a very thrilling sight to see the entire audience rise to its feet as Sir Edward came on to the stage.

The morning's entertainment was a tremendous success. Together with Sir Edward Evans were Lady Evans and leading members of the National Fire Service.

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Frank Bradley (Manager, Regent, Sheffield), with the Lord Mayor, Lady Mayoress, Commander of the Home Guard and others, at the opening performance of WENT THE DAY WELL? (United Artists)

RELEASE FOR MAR. 22, 1943

Compiled by A. W. OWEN

"WHISTLING IN DIXIE" (M-G-M)

CERT. U. 6,626 ft. Reg. No. F.5792. Reviewed in KINE. October 22, 1942.

STARS.—Red Skelton, Ann Rutherford.

ATMOSPHERE.—Crazy comedy crime drama, in which a radio detective finds himself involved in a real mystery. The story is told in a spooky old castle atmosphere.

ORGAN. — Incidental, "Tragicomica," Fresco (Bosworth), with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded on Bosworth B.C.1119 by the International Radio Orchestra.

"IT'S THAT MAN AGAIN" (G.F.D.)

CERT. U. Length 7,540 ft. Reg. No. Br./Dr.6111. Reviewed in KINE. February 11, 1943.

STARS.—Tommy Handley, Greta Gynt.

ATMOSPHERE.—Crazy comedy extravaganza, based on the B.B.C. Tommy Handley half-hour broadcast, telling of his adventures in theatrical production after renting a blitzed theatre.

ORGAN.—Medley, "Let's All Join in the Chorus by Tommy Handley and his Pals," synchronised with H.M.V. record as detailed below (memorised).

NON-SYNC.—As organ, recorded on H.M.V. C.3034.

"POLICE BULLETS" (Pathé)

CERT. A. Length 5,524 ft. Reg. No. F.6020. Reviewed in KINE. January 7, 1943.

STARS.—Joan Marsh, John Archer, Milburn Stone.

ATMOSPHERE.—Romantic gangster melodrama, in which a young archæologist puts ruthless rival gangsters where they properly belong.

ORGAN.—Incidental, "Conspiracy," Engleman (Bosworth), with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded on Bosworth B.C.1127 by the International Radio Orchestra.

"ACROSS THE PACIFIC" (Warner)

CERT. U. Length 8,706 ft. Reg. No. F.5815. Reviewed in KINE. November 5, 1942.

STARS.—Humphrey Bogart, Mary Astor, Sydney Greenstreet.

ATMOSPHERE.—Romantic espionage melodrama, the hectic adventures of an American agent who, posing as a disgraced Army officer, trails Fifth Columnists across the Pacific.

ORGAN.—"Undine" Overture, Lortzing (Chester), with adaptation from the piano-conductor copy of the orchestration.

NON-SYNC.—As organ, recorded on Parlophone E.11253 by symphony orchestra.

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George Senior Joins A.B.C.

Doubling Woking and Aldershot

GEORGE SENIOR, who quite a number of years ago was in the Greater London area for Shipman and King at Hoddeston and Reigate theatres, where I had the pleasure of hearing his interludes and thanking him for several very useful organ interludes sent in to my KINE. WEEKLY series, published 301 times. He then went into the Northern Provincial areas at the Ritz, Workington, where he stayed for over four years as resident solo organist, with a record of at least two recitals each week. No wonder he felt that a change would be almost a rest, although the Ritz was a "very happy ship" in every sense of the word. So he went to the Grand, Southport, but found eight months as manager-organist quite long enough to make him desire to come back to the London area, hence his acceptance of the Ritz, Woking, and Ritz, Aldershot, theatres, playing one week in each theatre consecutively. He has a Compton organ at the former and a Wurlitzer at the latter, both very good examples of both organ-builders.

I journeyed down to Woking to hear his first interlude and renew our acquaintance, and found Manager Weaver in charge of the theatre, who is almost new to the kinema world but a well-kno and experienced showman, ma ger and actor in the legitim theatre world. George Senior indeed lucky, because these experienced men have th shov so much at heart that every secti of it is to them vital. Friendsh co-operation and full publicity given as a matter of course, a organists being temperamen creatures respond quickly to th mutual benefit. Woking patro are a "good audience," and interlude "Musical Comedy Mer ries" pleased them and was a s venture for his initial recital.

We had a very contrasted ranging from the "Desert Son famous march, the Valse from "Chocolate Soldier," and "Bac lor Gay" song from the "Maid the Mountains" to "New Moo "Chu Chin Chow" and "R Marie" favourites, ending up w the "Bing Boys on Broadwa evergreen favourite "If You W the Only Girl." Tonally, the reg tration of this Compton organ effective, and George Senior tainly exploited its qualities to full. I sincerely hope that organist will settle down happily this theatre and make sure that organ interlude will be a defin asset to the box-office. A. W. O

MUSIC BY CHANCE!

CALLING in to see William Oliphant, F.R.C.O., at the Odeon, Leicester Square, W., where he deputises for James Bell, A.R.C.O., on his day off each week, just on a personal matter I was quite surprised to hear that whenever possible the organists were given a chance to give a short recital between film programmes, varying from five to ten or twelve minutes. With my usual inquisitive ways I decided to listen to that five minutes in which my old friend not only went up on the organ lift but took the grand piano lift up as well, using both with effective contrast in the numbers be played.

The tonal qualities of this organ, the last word in modern unit org construction, are a lasting cre to the builders, and it see a thousand pities that its ploitation is so strictly limit to simple chance by the leng of the film programme. £10,0 value, earning no interest, probab the finest organ in Engla to-day and one of the m cosmopolitan audiences with, normal times, thousands of c tinental musical patrons eager a musical recital between film even if only for a normal ten m utes. Perhaps, some day, we m get the Odeon organists "on bill." Given a chance they make good.

A. W. O

NO OBSTACLE TO R.P.B.

FAMOUS young kinema and broadcasting organist Reginald Porter-Brown is back at the console of the organ at the Regal (Odeon) Cinema, Southampton, playing with only one hand.

His left wrist, which he broke in a fall as he was alighting from a tram-car is still in plaster, but he has not let this deter him from carrying on his spare-time engagement as resident organist at the Regal. (His full-time job is in the N.F.S. at Southampton.)

One-handed recitals are no novelty him, for when, earlier in the war, injured his right hand while on N.F duty, he gave numerous recitals, incl ing three B.B.C. broadcasts, with left hand.

"It will be a change to use the ri one this time," he commented. having yet broken either ankle, I sh be able to use both feet."

And so, with one hand and both fe he is playing daily.

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FORTHCOMING TRADE SHOWS

Date.	Time.	Place.	Title of Film.	Shown by.	Stars.	Cert.
		LONDON.				
Thur., Feb. 25	10.30 a.m. & 2.30 p.m.	Century	Over My Dead Body	20th Century-Fox	Milton Berle	—
.. .. 25	2.30 p.m.	Cambridge ...	Social Enemy No. 1	Anglo-American	Leon Ames	—
.. .. 25	11 a.m.	G.B. Theatre ...	Please, Teacher	International F.R.	Bobby Howes ...	—
.. .. 25	11 a.m.	Celluloid T. ...	Kentucky Minstrels	New Realm ...	Douglas Montgomery	—
.. .. 25	10.30 a.m. & 2.30 p.m.	Century	Time to Kill	20th Century-Fox	Lloyd Nolan	—
Fri., .. 26	11 a.m.	G.B. Theatre ...	Spellbound	International F.R.	Derek Farr	—
.. .. 26	2.30 p.m.	Cambridge Theatre	Variety Jubilee	Butcher	Reginald Purdell ...	—
.. .. 26	11 a.m.	Studio One ...	Silver Queens	United Artists ...	George Brent	—
.. .. 26	10.30 a.m. & 2.30 p.m.	Century	Quiet, Please, Murder	20th Century-Fox	George Sanders ...	—
.. .. 1	10.45 a.m.	Private	Five Shorts...	Columbia	———	—
Mon., Mar. 1	10.45 a.m.	Rialto	Sanders of the River	Anglo-American ...	Paul Robeson... ...	—
.. .. 2	10.45 a.m.	Rialto	Elephant Boy	Anglo-American ...	Sabu	—
Tues., .. 3	10.45 a.m.	Odeon	Desert Victory	G.F.D.	———	—
Wed., .. 3	11 a.m.					
.. ..			**BELFAST.**			
Tues., Mar. 2	10.45 a.m.	Ritz	One Day of War	Pathe	———	—
			BIRMINGHAM.			
		Scala	Happy Go Lucky	Paramount ...	Mary Martin	U
Fri., Feb. 26	10.30 a.m.	Scala	Keeper of the Flame	M-G-M	Spencer Tracy ...	A
Mon., Mar. 1	10.30 a.m.	Forum	Variety Jubilee	Butchers	Reginald Purdell ...	—
Tues., .. 2	10.30 a.m.	Scala	Silver Fleet...	G.F.D.	Ralph Richardson ...	—
Wed., .. 3						
			CARDIFF.			
		Park Hall ...	Andy Hardy's Double Life ...	M-G-M	Mickey Rooney ...	—
Fri., Feb. 26	10.45 a.m.	Empire	Lucky Legs...	Columbia ...	Jinx Falkenburg ...	U
.. .. 26	10.45 a.m.	Capitol	Variety Jubilee	Butcher	Reginald Purdell ...	—
Tues., Mar. 2	11 a.m.	Park Hall ...	Mademoiselle France	M-G-M	Joan Crawford ...	U
.. .. 2	10.45 a.m.	Empire	Underground Agent	Columbia	Bruce Bennet... ...	A
.. .. 2	10.45 a.m.	Odeon	Social Enemy No. 1	Anglo-American ...	Leon Ames	—
.. .. 2	10.45 a.m.	Odeon	The Silver Fleet	G.F.D.	Ralph Richardson ...	—
Wed., .. 3	10.45 a.m.					
			GLASGOW.			
		La Scala ...	Andy Hardy's Double Life ...	M-G-M	Mickey Rooney ...	—
Fri., Feb. 26	10.45 a.m.	Paramount ...	The Silver Fleet	G.F.D.	Ralph Richardson ...	—
.. .. 26	10.45 a.m.	La Scala ...	Mademoiselle France	M-G-M	Joan Crawford ...	U
Mon., Mar. 1	10.45 a.m.	Paramount ...	Variety Jubilee	Butcher	Reginald Purdell ...	—
Tues., .. 2	10.45 a.m.	Own Theatre ...	Thunder Birds	20th Century-Fox	Gene Tierney ...	U
.. .. 2	11 a.m. & 2.30 p.m. ...	La Scala ...	Keeper of the Flame	M-G-M	Spencer Tracy ...	A
Thur., .. 4	10.45 a.m.					
			LEEDS.			
		Odeon	The Silver Fleet	G.F.D.	Ralph Richardson ...	—
Fri., Feb. 26	10.30 a.m.	Scala	Variety Jubilee	Butcher	Reginald Purdell ...	—
Tues., Mar. 2	10.45 a.m.	Tower	Keeper of the Flame	M-G-M	Spencer Tracy ...	A
.. .. 2	10.30 a.m.	Odeon	Social Enemy No. 1	Anglo-American ...	Leon Ames	—
.. .. 2	10.30 a.m.	Tower	The Last of the Warrens ...	New Realm ...	———	—
Wed., .. 3	10.30 a.m.	Tower	The Body Vanished	New Realm ...	———	—
.. .. 3	10.30 a.m.					
			LIVERPOOL.			
		Scala	Andy Hardy's Double Life ...	M-G-M	Mickey Rooney ...	—
Fri., Feb. 26	10.45 a.m.	Paramount ...	Thunder Birds	20th Century-Fox	Gene Tierney ...	U
.. .. 26	10.45 a.m.	Paramount ...	The Silver Fleet	G.F.D.	Ralph Richardson ...	—
Tues., Mar. 2	10.45 a.m.	Futurist	Keeper of the Flame	M-G-M	Spencer Tracy ...	A
Wed., .. 3	10.45 a.m.	Paramount ...	Social Enemy No. 1	Anglo-American ...	Leon Ames	—
.. .. 3	10.45 a.m.					
			MANCHESTER.			
		Market Street ...	Cargo of Innocents	M-G-M	Robert Taylor ...	A
Fri., Feb. 26	10.30 a.m.	Odeon	The Silver Fleet	G.F.D.	Ralph Richardson ...	—
.. .. 26	10.45 a.m.	Theatre Royal ...	Variety Jubilee	Butcher	Reginald Purdell ...	—
Tues., Mar. 2	10.45 a.m.	Gaiety	Mademoiselle France	M-G-M	Joan Crawford ...	U
Thur., .. 4	10.30 a.m.	Odeon	Immortal Sergeant	20th Century-Fox...	Henry Fonda... ...	A
.. .. 4	10.45 a.m.					
			NEWCASTLE.			
		Essoldo	Cargo of Innocents	M-G-M	Robert Taylor ...	A
Fri., Feb. 26	10.30 a.m.	Odeon	The Silver Fleet	G.F.D.	Ralph Richardson ...	—
.. .. 26	10.45 a.m.	Essoldo	Keeper of the Flame	M-G-M	Spencer Tracy ...	A
Tues., Mar. 2	10.30 a.m.	Odeon	Social Enemy No. 1	Anglo-American ...	Leon Ames	—
.. .. 2	10.45 a.m.	Own Theatre ...	Immortal Sergeant	20th Century-Fox...	Henry Fonda	A
.. .. 2	10.45 a.m. & 3 p.m. ...	Essoldo	Mademoiselle France	M-G-M	Joan Crawford ...	U
Wed., .. 3	10.30 a.m.					
			NOTTINGHAM.			
		Scala	Keeper of the Flame	M-G-M	Spencer Tracy ...	A
Fri., Feb. 26	10.30 a.m.	Ritz	The Silver Fleet	G.F.D.	Ralph Richardson ...	—
.. .. 26	10.45 a.m.	Scala	Andy Hardy's Double Life ...	M-G-M	Mickey Rooney ...	—
Tues., Mar. 2	10.30 a.m.	Scala	Mademoiselle France	M-G-M	Joan Crawford ...	U
Wed., .. 3	10.30 a.m.					
			SHEFFIELD.			
		Cinema House ...	Mademoiselle France	M-G-M	Joan Crawford ...	U
Fri., Feb. 26	10.30 a.m.	Regent	Blackie Goes Hollywood ...	Columbia	Chester Morris ...	A
.. .. 26	10.30 a.m.	Cinema House ...	Cargo of Innocents	M-G-M	Robert Taylor ...	—
Tues., Mar. 2	10.30 a.m.	Regent	The Boogie Man Will Get You ...	Columbia	Boris Karloff	A
.. .. 2	10.45 a.m.	Cinema House ...	The Silver Fleet	G.F.D.	Ralph Richardson ...	—
Wed., .. 3						

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